

# Sets in Order

35¢



**JOE SEEDO**

— 8th ANNUAL —  
**NATIONAL SQUARE DANCE CONVENTION**  
DENVER, COLO. ♦ MAY 28-29-30, 1959  
— THURSDAY · FRIDAY · SATURDAY —

The Official Magazine of SQUARE DANCING

MAY, 1959 VOL. XI NO. 5

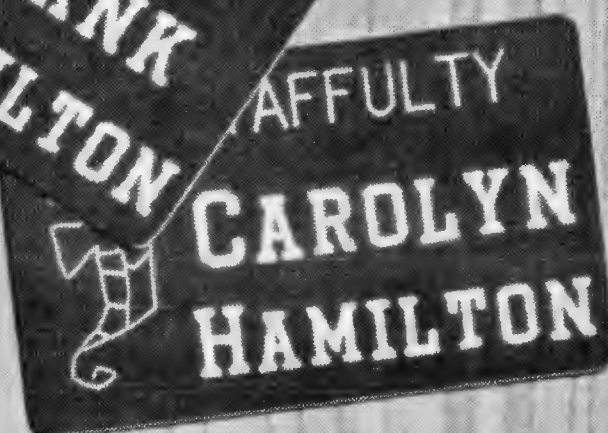
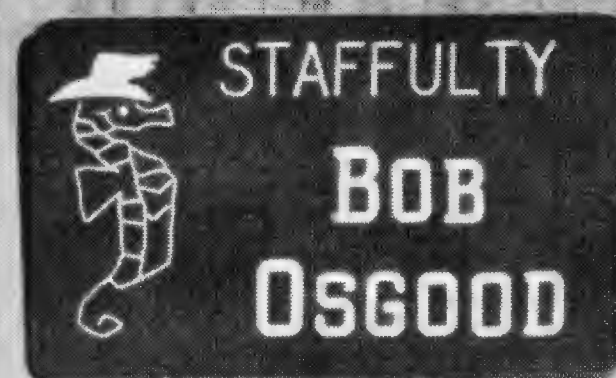


# SPEAKING OF BADGES...

These Spell Out  
A Wonderful Time!

## ASILOMAR

July 26 - 31



WRITE FOR BROCHURE:

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### THIS IS A SQUARE DANCER'S DREAM VACATION





# Square Dance Date Book

- May 1—Guest Caller Workshop & Dance  
Bismarck, No. Dakota
- May 1-2—11th Annual Omaha Festival  
Ak-Sar-Ben Colis., Omaha, Nebr.
- May 1-2—32nd Shenandoah Valley Apple Bloss.  
Fest., Geo. Wash. Hotel, Winchester, Va.
- May 1-2—Magic City Hoedown  
Shrine Audit., Billings, Mont.
- May 1-2—Ann. Festival of All Nations  
Roosevelt Center Audit., Washington, D.C.
- May 2—8th Annual Iowa Spring Festival  
Vet. Mem. Colis., Cedar Rapids, Iowa
- May 2—Squarenaders 1st Aniv. Festival  
Wash. Sch. Audit., Green River, Wyo.
- May 2—8th Ann. Fest. Ill. Federation  
E. Junior H.S., Kankakee, Ill.
- May 2—Spring Sweetheart Dance  
Takoma Park Jr. H.S., Takoma Park, Md.
- May 2-3—6th Ann. Golden State Roundup  
Munic. Audit., Oakland, Calif.
- May 3—1st Dist. A-Square-D Dance  
Palladium, Hollywood, Calif.
- May 3—Guest Caller Workshop & Dance  
Grand Forks, N. Dakota
- May 6-10—23rd Ann. National Folk Festival  
Nashville, Tenn.
- May 8—Whatcom Co. Assn. Blossom Time Fest.  
H.S., Bellingham, Wash.
- May 9—Central District Jamboree  
Munic. Audit., Oklahoma City, Okla.
- May 9—19th Ann. Lincoln Festival  
Univ. of Nebr. Colis., Lincoln, Nebr.
- May 11—Dudes & Dames Festival  
Whiteman Air Force Base, Knobnestor, Mo.
- May 13—Annual Spring Festival  
Tampa, Fla.
- May 15—Lonesome Pine Jamboree  
Oakleigh School, Baltimore, Md.
- May 15—4th Ann. Fash. Show—Cotton Town  
Hoe-Down, T.W. Lewis YMCA, Memphis,  
Tenn.
- May 15-16—11th Ann. Fest. Houston Square  
Dance Council, Colis., Houston, Texas
- May 15-16—Annual Missoula Festival  
Missoula, Montana
- May 15-16—Annual Michigan Festival  
Light Guard Armory, Detroit, Mich.

(Please turn to page 68)

## Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

VOL. XI NO. 5

Printed in U.S.A.

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Second class postage paid at Los Angeles,  
California

Subscription: \$3.70 per year (12 issues)

PLEASE NOTE: Allow at least three weeks'  
notice on changes of address and be sure to  
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### GENERAL STAFF

Bob Osgood . . . . .	Editor
Helen Orem . . . . .	Assistant Editor
Chuck Jones . . . . .	Contributing Editor
Jane McDonald . . . . .	Subscriptions
Jay Orem . . . . .	Business Manager
Marvin Franzen . . . . .	Advertising Manager
Ruth Paul . . . . .	Special Projects
Joe Fadler . . . . .	Photographer
Frank Grunden . . . . .	Art Consultant

### TABLE OF CONTENTS

#### SPECIAL FEATURES

Rush to the Rockies.....	4-5
High Lights of the Convention.....	12-13
Where Did Everybody Go? By Ed Gilmore.....	14-16
Modern Square Dancing—And the Church, excerpts from sermon by Rev. Henry Rickey.....	16-17
Mr. Square Dancer of the Trailerites, by Mrs. Howard Shelton.....	17
What is New in Square Dancing, by Dr. Miriam Gray.....	19-22
The Morrisies Migrate.....	22
Caller Round Up .....	23
Round Dance Councils Aid Area, by Andy Handy.....	24
McConnell's Gigantic Jamboree, by Betty Pike.....	28
Random Notes on the Subject of Being Prepared .....	33

#### REGULAR FEATURES

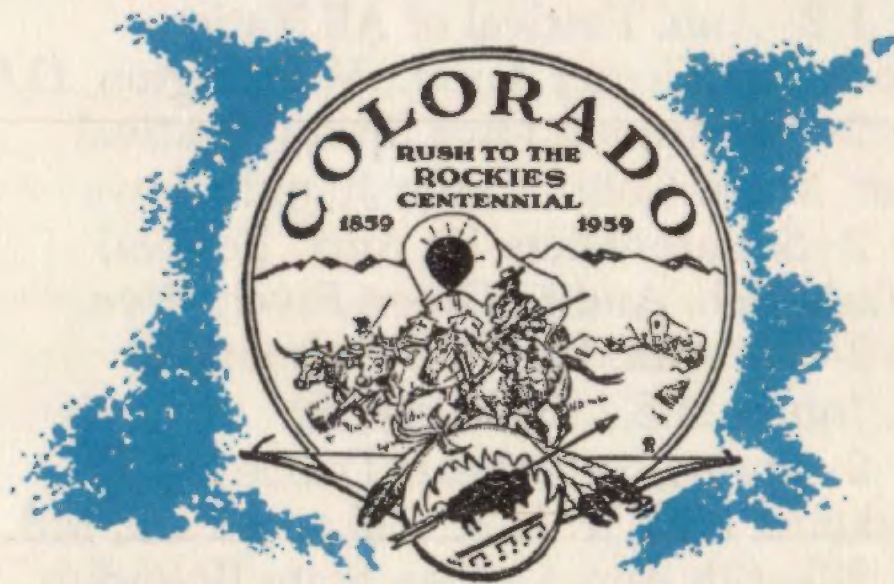
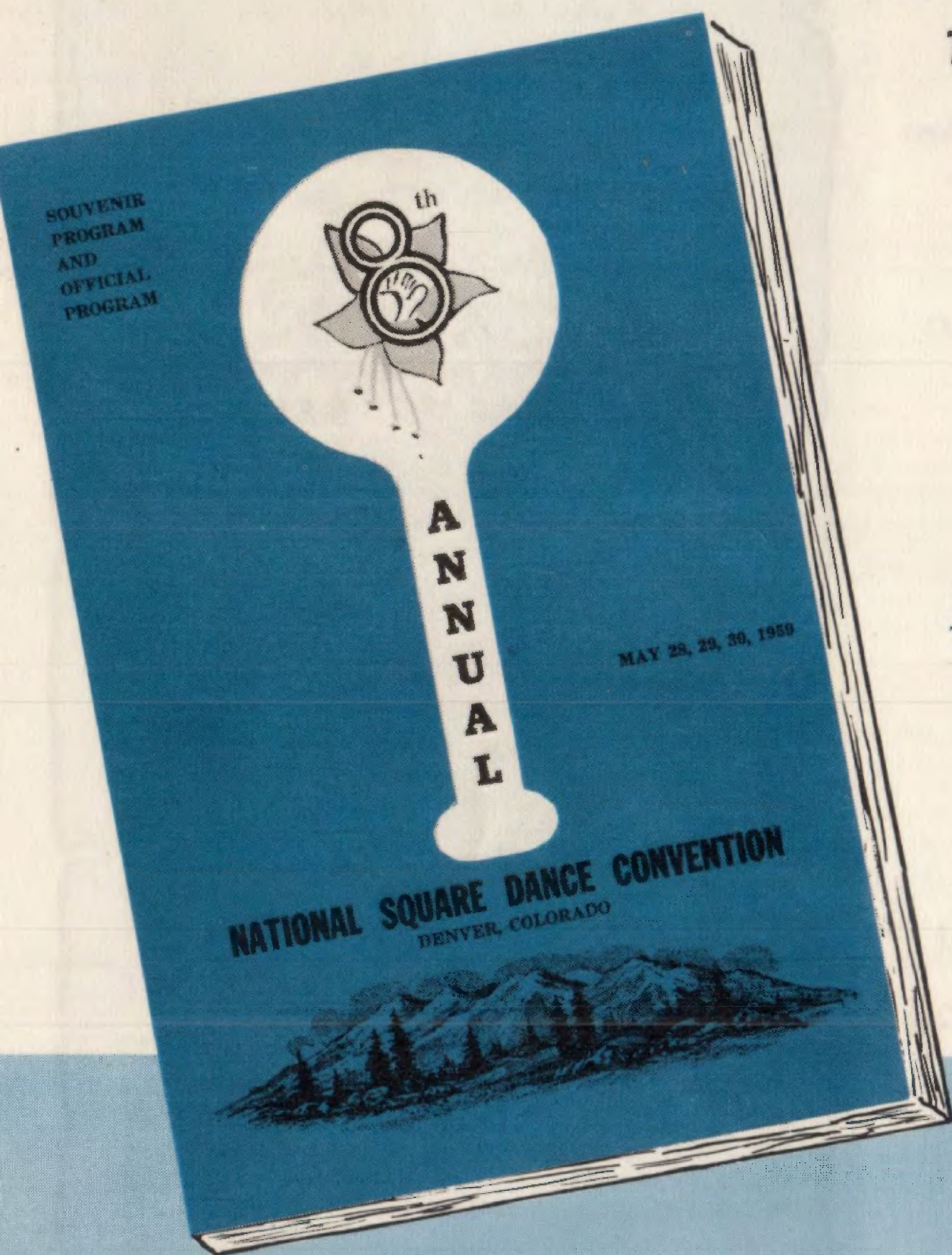
Square Dance Date Book.....	3
From the Floor.....	6
As I See It, by Bob Osgood.....	8-11
Style Series: Venus and Mars.....	18
Square Dance Picture.....	25
Chuck Jones Note Book.....	26-27
Round the Outside Ring.....	29-31
Caller of the Month: Bob Finley.....	41
Paging the Roundancers: Gay and Dottie Wright.....	43
On the Record.....	70

462 North Robertson Boulevard  
Los Angeles 48, California



# "RUSH TO THE ROCKIES"

## National Square Dance Convention This Month in Denver, Colorado



**N**O NATIONAL CONVENTION of any type could select a more glamorous and picturesque setting than the City of Denver nestled mile-high in the Rockies of Colorado. It seems quite fitting that this year, which marks the 100th anniversary of the founding of that state should include our square dance convention as a major feature of its celebration. In many ways Colorado is considered the "home" of present-day square dancing. In the late 1930's Dr. Lloyd Shaw released his text "Cowboy Dances" and with teams of square dancing youngsters from his Cheyenne Mountain School in Colorado Springs toured the North American continent to exhibit the color and motion of rounds and squares.

The dancers of Colorado have been planning this event for many years. Great care and imagination have been blended into this preparation so that when the 28th of May rolls around an estimated 10,000 of you will witness one of the finest conventions ever. When you go to Denver, plan to see a bit of this mighty State of Colorado and give your hosts an opportunity to prove to you that in Colorado square dancers are the friendliest people in the world. You will thoroughly enjoy such an experience.





THE STATE OF COLORADO  
EXECUTIVE CHAMBERS  
DENVER

STEVE McNICHOLS  
GOVERNOR

May 1, 1959

Greetings, Square Dancers!

You couldn't have picked a better year to hold your annual convention in Denver. This is our Centennial Year, and we're going all out to re-create the gay and colorful spirit of the West's frontier days.

We're very happy that you can be with us to help us celebrate. You Square Dancers, in your colorful outfits and with your exuberant enjoyment of your hobby, will add much to the excitement of an already exciting occasion.

All Denverites and all Coloradans will be happy to play the role of Centennial hosts. And, I certainly hope that you plan to sample our hospitality in all parts of our beautiful State while you are with us.

If you need a rest after dancing your feet away at the convention -- or a rest to get set up for the convention -- spend a few days in our cool mountains. You'll find the spirit of the Old West still lives in our cities, towns and villages, whether they cling to a mountainside, perch in a valley or ride the crest of our High Plains.

In fact, it looks like God built Colorado to please a square dancer's heart. Have a wonderful time in our "Rush to the Rockies" Centennial -- and come back again next year or the year after that!

Sincerely,

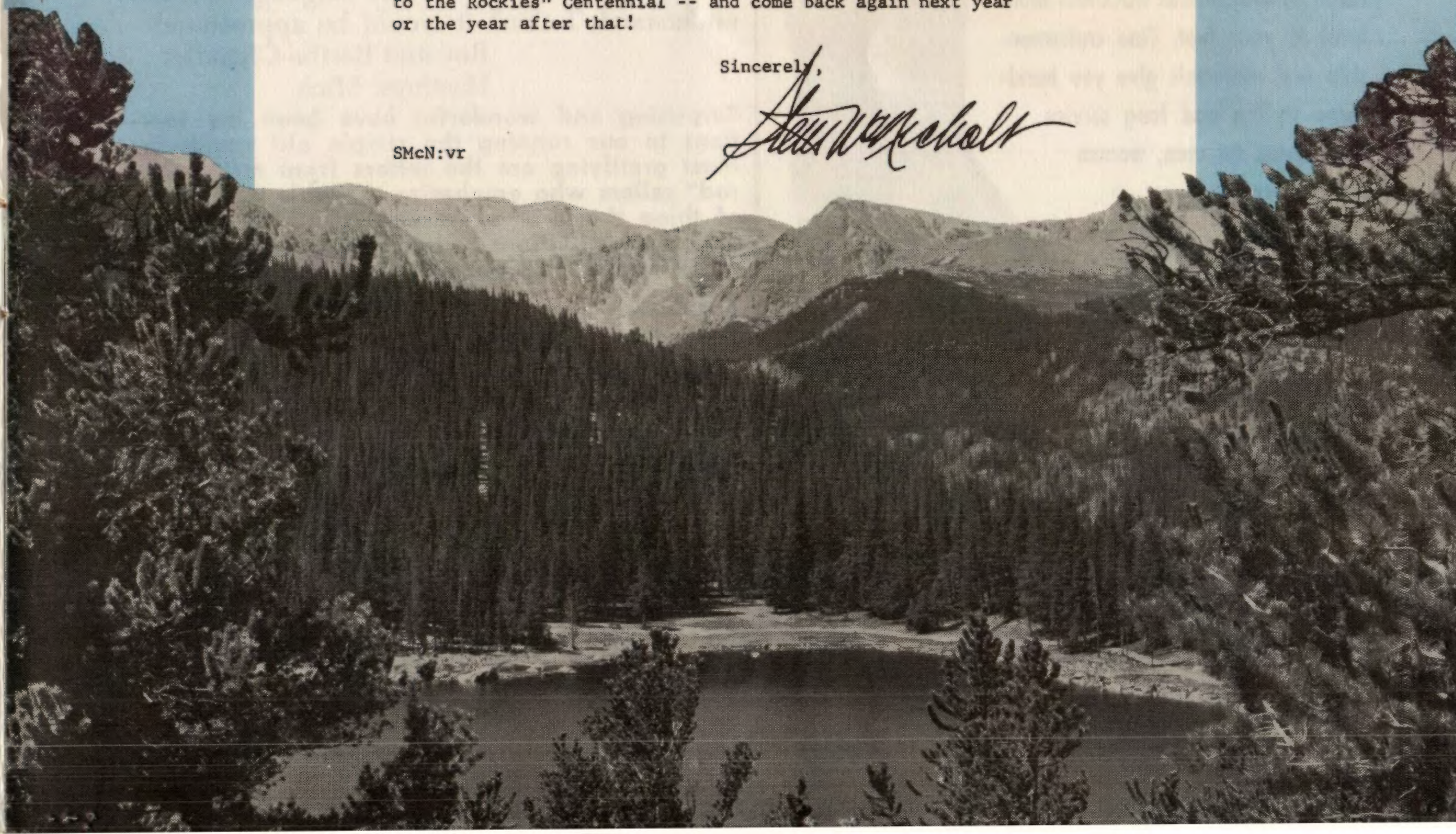
A handwritten signature in cursive script, reading "Steve McNichols".

SMcN:vr



Steve McNichols  
Governor of Colorado

Summit Lake  
is one of  
many gorgeous  
Colorado spots.





## WELCOME TO COLORADO—

and to the Eighth National Convention!

Please look us up, and let us shake your  
hand  
and give us a chance to wish you  
happy dancing,  
no matter whose records you may be using!

We are Colorado's own little dance record  
company, and hence, your hosts —  
so do let us extol to you our blue skies,  
and our clean air, and our sharp fine stars.

May we be among the first to say  
"welcome."

Whatever you dance in Denver,  
dance it with joy!

—Dorothy Shaw and Fred Bergin

*Lloyd Shaw*

RECORDINGS, INC.  
Box 203  
Colorado Springs, Colorado  
Write for our Catalogue

## It Costs So Little More To Wear the Finest

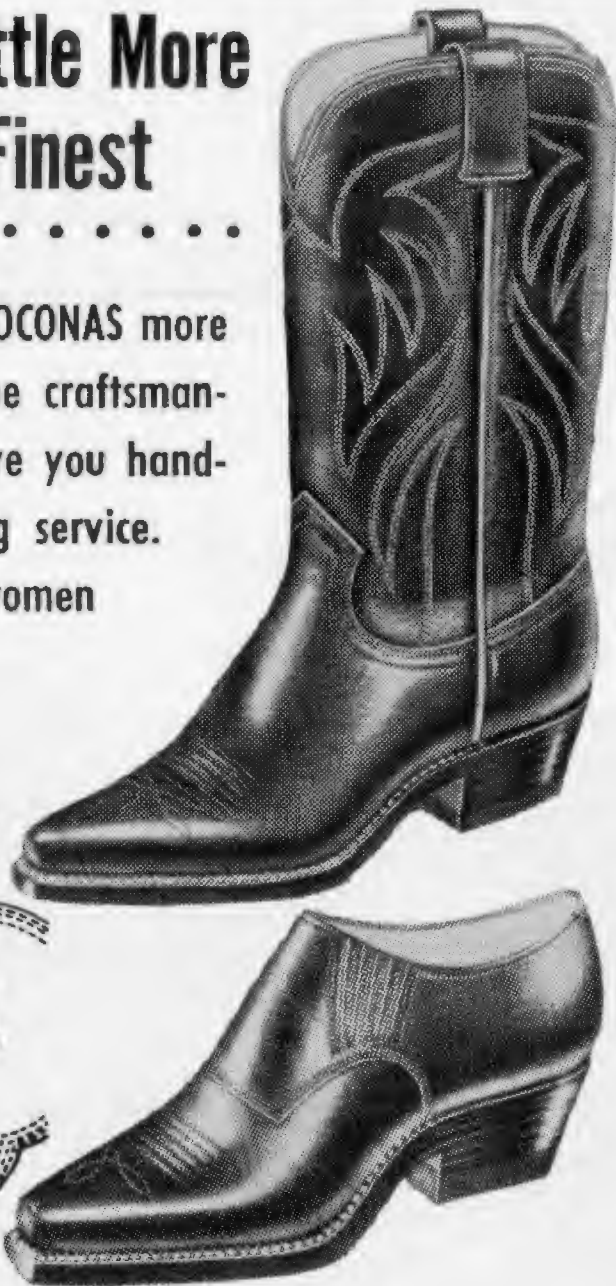
Hand lasting makes NOCONAS more  
kind to your feet. Fine craftsman-  
ship and materials give you hand-  
some styling and long service.  
Boot styles for men, women  
and children.

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**NOCONA BOOT CO., INC.**  
ENID JUSTIN, President • NOCONA, TEXAS



## From The Floor

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Far be it from me to suggest any change in editing Sets in Order as we have only received four copies. However, the "One Night Stand" in the February issue was a delight.

We are beginners (70 years of age) who took a series of 10 lessons in square dancing . . .

Quoting from an article by Merl Olds in December (1958) issue, "Modern square dancing has become so complex that there is a terrific amount to be learned."

When we arrived in camp this fall there was interest expressed in square dancing and . . . we were elected to take over. We get along pretty well with the simple things like Life on the Ocean Wave, Duck the Oyster Duck the Clam, Captain Jinks, etc. . . . but each night we have someone new . . . so we must keep our program simple so as not to leave anyone out.

Now if Sets in Order could devote a page to beginners like us . . . in language we can understand, I think it would be appreciated.

Roy and Bertha Chandler  
Hastings, Mich.

Surprising and wonderful have been the reactions to our running the simple old standards. Most gratifying are the letters from many "hot rod" callers who emphasize that this is the type of thing they'd been hoping for. Also pleasing are the contributions and suggestions about other older and simpler material we can use. Editor.

Dear Editor:

. . . I would like to answer a question many Western residents of our great Square Dance Land often ask, "How is the level of Square Dancing back East?" My answer, based on observations in 20 New England and Eastern communities, is that it is on a par with dancing in the Mid-West and the West. The East, particularly New England, has a large number of very fine dancers and callers. As a traveling caller I could not help but note how well the  
(Continued on page 60)



# SPECIAL RELEASES

th ANNUAL for the



NATIONAL SQUARE DANCE CONVENTION  
DENVER, MAY 28, 29, 30



NEVER IN WINDSOR'S HISTORY have we had so fine an array of sparkling new square and round dances to dedicate and introduce at a National Convention. All of these releases will be generally available in the U.S.A. and Canada by May 20, and each dance will be taught, workshopped and featured at the convention.

## ROUND DANCES

#4652 - "**DEL RIO**" a new two-step designed by MANNING & NITA SMITH for pure dancing pleasure to music written for Windsor by the same composer of Tennessee Two Step, and played by the same Joe Maphis Band featuring Fiddlin' Kate.

"**JOHNSON'S RAG**" offered by BRUCE & SHIRLEY JOHNSON and is further proof of their ability to write dances that **everyone** can enjoy. Music by the George Poole Orchestra.

#4653 - "**CHEERI WALTZ**" composed by JIM & GINNY BROOKS to the stirring music of Chiribiribin, played by the George Poole Orchestra. A light, gay and spirited dance for devotees of good waltzing.

"**THUNDERBIRD WALTZ**" written by VERN & RUTH SMITH, who composed Lovers Two Step, and features simplicity with satisfaction - a truly **important** waltz. Music by The Rhythmates.

## SQUARE DANCES

#4476 - "**LITTLE SUE**" a cutie of a little dance cooked up by GENE BAYLIS to a tune composed for Windsor by Jay Fenimore of Miami. Just watch this one GO!

"**I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER**" a real fine dance written by CLEO HARDEN and DICK SEARS to a grand old tune; easy to call - fun to dance.

Called by BRUCE JOHNSON. Music by the SUNDOWNERS BAND.



JUST FOR **Windsor Records** DANCING

5530 N. Rosemead Blvd., Temple City, Calif.





# AS I SEE IT

bob osgood

May 1959

**S**PEAKING of Vanishing Americans, as we do here every once-in-a-while, we suddenly woke up to the fact that patter as we used to know and enjoy it has all but disappeared from the square dance scene. At one time all of the old radio "barn dance" programs featured "callers" who could put out an endless nasal stream of poetry to hoedown music and this we used to think was typical square dance calling.

Today, most of this has disappeared. Except for an occasional "jaybird walking on frozen ground" and a "while roosters crow and the birdies sing" to rhyme with bits of direction, we just don't hear much of this patter any more.

We can remember some of the Texas style do si dos that would go on—and on—and on, while the caller recited what amounted to twenty or thirty verses of "The Walrus and the Carpenter." We recall the pleasure we used to feel every time towering Ray Smith would let go with one of his "Here we go with the little red wagon — hind wheel's broke and the axle's draggin'."

Jim York used to be quite a whiz at patter as was our bearded buddy Terry Golden. These fellows concocted most of their own verse and snipped it off at varying lengths to fit the situation. Terry used to specialize in Burma Shave-type ditties and humorous bits of poetic nonsense that made it all but impossible to keep your mind on the dancing. One we remember went something like this:

A Waterbury watch and a winding key  
Granny got stung by a goggle-eyed bee  
Now the thing that's strange about this  
you see  
Is that the bee stung granny instead of me.

Then there's:

Away down south, not very far off  
A jay-bird died of whooping cough

He whooped so hard with the whooping  
cough  
That he whooped his head and his tail  
right off.

Certainly these bits of patter are a part of American Folk Lore. Many of them have found their way into folk songs; others have their origin in those old ballads. Here are some other gems you'd expect to hear at the old time junket:

Sugar in the gourd, gourd is on the ground  
'Way to get the sugar out is roll the jug  
around

\* \* \*

Hurry up grandpa can't you see  
You're not as spry as you used to be

## Tid Bits

**O**UR CONVERSATION in this column a few issues ago regarding stereo square dance recordings seems to have materialized into action. In July, Warner Brothers Records comes out with the first binaural album, an LP featuring Arnie Kronenberger... Sydney caller Ron Jones and dancers may soon be seen in the U.S. and other countries on a series of filmed TV shows coming from Australia and patterned after the Grand Old Opry. We understand that the dancing "down under" is very smooth. No clogging nor gymnastics. More information later... Bruce and Shirley Johnson will be this year's ambassadors to Europe as guests of the European square dancers and the U.S. Air Force... Watch for these records: Windsor's Rosabella; Keeno's (it's the last word in square dancing) The Lady Loves to Dance; and Folkraft's new LP of Grand Marches (Folkraft LP-1).

## About This Issue

**A** MONTH or so ago we began hearing about a magazine article on square dancing and the word we received indicated that the writer made quite a target out of little old Sets in Order. Naturally we were interested but it was a couple of weeks before we could



find our copy and give it the once over. After we had read it we realized that here was an exceedingly well-written evaluation of the hobby that should prove interesting to all Sets in Order readers. You'll find it reprinted beginning on page 17.

Every time we get together with Ed Gilmore we ask him "How about an article?". Ed always says "Yes," but up until now that's as far as it went. Recently we appeared on the same three-day convention program together and we popped our usual question. "Sure," said Ed. "I'll do an article any time you say." That was all we needed. With Ed on one hand, tape recorder on the other we set out to look for an empty room. Finding one, we hooked up the machine, set it for slow speed, sat Ed down at the mike and poured two cups of coffee into him. Then, leaving him alone, we sat outside the room, blocking the door with our chair. One hour and five minutes later our article was completed. You'll find it on page 14.

## Orchids

**T**HE CALIFORNIA State Convention was held in Sacramento this year and was a masterpiece of organization and timing. It's always a pleasure to look in on a square dancing event that isn't just exactly like every other one we've seen, and this one was different in several respects. For one thing — the sound was perfect! For another, everything was on schedule.

A rather unusual aspect, for this area at any rate, was the fact that records were used instead of live music. (Undoubtedly we'll hear from some musicians on that one.) The main advantage rested in the fact that each caller approaching the mike to do his bit came up with the confidence that he knew exactly what to expect in the way of accompaniment. The balance of voice and music was extremely fine and as far as we could tell there were no objections from the crowd. Other features we should mention included a "stag" lunch, and, in another banquet hall a ladies' luncheon, complete with fashion show, and throughout the entire Convention two "relaxation rooms" with chairs, hot coffee and checking facilities.

## Department of Education

**D**ENVER will provide a great number of you with the highest level dancing you've ever done. The elevation is over 5,000 feet

above sea level. (Should work in the gag about dancing at that altitude will set a new square dance costume fad — your breath will be in short pants.) Of all fifty states, Colorado is most suited for square dancing. Just look at the shape it's in.



This is "Square" Colorado

The folks in Colorado have gone through just about every phase of square dancing you can imagine. They suffered with dancer and caller contests, they had their boom period of new dances conflicting with the continuation program of over a century of square dance tradition. In addition they had a clique problem few areas have experienced. We remember visiting one dance which at one time was typical of a particular phase of dancing where every dancer who joined a class or club bought a ticket for an entire season of several months which *allowed* him to always dance in the same position in the same square with the same people — without mixing around — for the whole season. Well, thank goodness these folks weathered all these things and came out of it in good shape.

For the past several months now they've been working on a wonderful program for all of us to enjoy the last part of this month. In all probability they'll all be so busy when we're there that we won't get much of a chance to see them, so, in order that you'll know who these hard workers are we're going to introduce them to you:

### George and Miriam Nichols General Chairmen

Long enthusiasts of square dancing, the big job rests on their shoulders.





**Jack and Catherine Barnes**  
**Public Address System**  
**and Spectators**  
 No more responsible job exists.



**Stewart and Frances Hawker**  
**Finance Chairmen**  
 A "break-even" proposition  
 means a successful Convention.



**Fred and Doris Bergin**  
**Official Host and Hostess**  
 Two of the most congenial  
 people we know.



**Russ and Leah Hendrickson**  
**Mailing Committee Chairmen**  
 Thousands of invitations  
 all over the world.

**Larry and Dorothy Brachle, Jr.**  
**Program Advertising**  
 This takes a good salesman.



**Rae and Ruth Hope**  
**Public Relations**  
 Not an easy job but very  
 well done.



**John and Betty Brownyard**  
**Program Chairmen**  
 Keeping a program this size run-  
 ning smoothly is no simple job.



**Chuck and Dorothea Howard**  
**Child Care Committee Chairmen**  
 Valuable service rendered here.

**Fred and Martha Clark**  
**Exhibitions**  
 In an excellent spot to  
 provide the best.



**Dick and Ruth Hurst**  
**Housing Committee Chairmen**  
 A really tough job.



**Bill Dickson**  
**Trail Ridge Trip**  
 To Estes Park—a Grand Finale  
 for the Convention.



**Al and Helen Jochim**  
**Trail Dance Chairmen**  
 Greatest number of Trail  
 dances ever.

**Walter and Stella Drake**  
**Folk and Contra Dances**  
 Should get quite a play on  
 their workshops.



**Al and Ruth Johnson**  
**Souvenir Program Chairmen**  
 You'll want a program whether  
 you make the Convention or not.



**Pauline Driver**  
**Secretary**  
 Her job won't be over 'til  
 long after the Convention.



**Paul and Pauline Kermiet**  
**Round Dance Workshops**  
 One of the big features.



**Vic and Mildred Kirkbride**  
**Round Dance Committee**  
 Should be plenty doing in  
 this department.



**Dorothy Shaw**  
**Historical Pageant**  
 Well-qualified for this highlight.



**Mac and Drift Meade**  
**Treasurer**  
 A Convention of this size  
 is no small money job.



**Harry and Evelyn Sherman**  
**Panels and Forums Chairmen**  
 A big part of the Convention.  
 Evelyn is also in charge of the  
 Style Show.

**Lafi and Jo Miller**  
**Square Dance Workshops**  
 You can be sure their work  
 will be perfect.



**Art and Hermina Slack**  
**Associate General Chairmen**  
 One of the busiest couples at the  
 Convention. Also Chairmen of  
 the Hospitality Committee.



**Owen and Mabel Milman**  
**Co-ordinator with the National.**  
 Also President of the Denver  
 Square Dance Council.



**John and Doris Smith**  
**Knothead Reunion Chairmen**  
 Should be a big whing ding.

**Frank and Margaret Minor**  
**Music Committee Chairmen**  
 Theirs is a big responsibility.



**Ray and Ernestine Spence**  
**Registration Committee Chairmen**  
 They're among the busiest.



**Bob and Polly Nicholas**  
**Square Dance Committee**  
 After all, it is a square  
 dance convention.



**Fred and Ruth Staeben**  
**Overseas Reunion**  
 Sensational innovation.  
 They plan big things.

**Vaughn and Jean Parrish**  
**Decorating Committee Chairmen**  
 Come to Denver and see  
 what they can do.



**Raoul Tayon**  
**Assistant Treasurer**  
 Handles small change.



**Lloyd and Pat Schmidt**  
**After Dance Events**  
 Some of the most unusual  
 features will be part of their task.



**Harold and Berneice Weselquist**  
**President Colorado State**  
**Square Dance Assn.**  
 Their job just keeps on going.





## HIGH LIGHTS OF THE CONVENTION

**T**HE PATTERN for the National Square Dance Conventions was set in 1932 with the first of these annual events presented in Riverside, California. Since that time the conventions held in Kansas City, Dallas, Oklahoma City, San Diego, St. Louis and Louisville have added something here and there to blend a bit of each city's personality into this giant square dance.

With the eighth convention in Denver, May 28, 29 and 30, several features, including a midnight rodeo and an organized child care program, will help to individualize this particular event.

A "Whomping Big Deal" is the best way to describe the three-day conclave. Thirteen and a half hours of continuous square dancing *every day*, from ten in the morning until eleven-thirty each night, should keep even the most enthusiastic and energetic convention-goer satisfied.

Four different square dance sessions will be going on simultaneously each evening and a complete program of round dances will be interspersed between squares. For those wishing more rounds there will be four continuous hours of round dancing each night.

Fourteen hours of square dance workshops will highlight the daytime activities. During these sessions there will be periods devoted to comfortable dance styling, fun dances and gimmicks, teaching and calling techniques and help for the new dancer, standards of dance movements, programming, rhythm and timing and how to present rounds to square dancers.

Twenty-two and one-half hours of round dance workshops, and thirty-three hours of international folk and contra dance clinics round out the teaching and practice sessions.

An important phase of the National Convention spotlights the panels that draw their leadership from authorities all over the country.

Here is the way these panels shape up at the present time:

**Thursday: 1:30 to 3:00**

Music: Records and their part in the square and round dance picture

**Friday: 10:00 to 11:30**

National Convention Organization  
Caller and Dancer Relationships  
Sewing and Dressmaking  
Round Dance Panel

**Friday: 1:30 to 3:00**

Organization of New Clubs  
Professional Callers' Roundtable

**Saturday: 10:00 to 11:30**

Publishers' and Editors' Roundtable  
Square Dance Camp Leaders  
National Convention Bid Committee  
Square Dancing International

**Saturday: 1:30 to 3:00**

Roundtable for New Callers

**Saturday: 3:00 to 5:00**

Footnotes Before the Footlights — Final "wrap-up" on panels and a look at the scope, past, present and future, of square dancing.

Other "sitting-down" highlights include the Style Show, slated for Saturday afternoon at 1:30 and the fabulous Pageant which will be given on Friday afternoon and evening. For this Pageant a capsule-size history of dancing will take the viewer from the 1750 Appalachian Mountain Dance to the contemporary square dance of today. During the two-hour show there will be Colonial dances of old California, The Minuet, New England Contra Dances, Dances of the Mormon Migration, Ancestors of the American Waltz, The Lancers, Dances that came across the Texas Border around 1870, Selections from the Quadrilles and Play Parties. Also there will be groups representing the Henry Ford Dancers, Herb Greggerson's Blue Bonnet Squares and the Cheyenne Mountain Dancers with a finale showing the American Dancers at the Brussels World's Fair and the whole cast filling the stage for Alabama Jubilee.



## GENERAL PROGRAM

Here's a bird's eye view of those three big days:

### Thursday, May 28

Arena: 10:00 to 6:30 — Square dancing and workshops

7:30 to 11:30 — Squares, rounds, exhibitions

Theater: 10:00 to 5:30—Round dance workshops

6:30 to 7:30—Overseas square dance

7:30 to 11:30 — Squares, rounds and exhibitions

Columbine Room: 1:00 to 5:00—Squares and rounds

6:30 to 11:30 — Squares, rounds and exhibitions

Eagles Hall: 10:00 to 6:00 — Contras and folk dances

7:30 to 11:30 — Continuous round dancing

Rocky's Hall: 10:00-12:00—Jr. square dancing

3:00 to 5:00 — Callers' swapshop

7:30 to 9:30 — Hot hash

9:30 to 11:30 — Folk dancing

### Friday, May 29

Arena: 10:00 to 12:00 — Square dance workshop

12:00 to 1:30 — Contras and squares

1:30 to 3:30 — Pageant

3:30 to 5:30 — Square dance workshop

5:30 to 6:30 — Impromptu dancing

8:30 to 10:30 — Pageant

10:30 to 11:30 — Squares and rounds

Theater: 10:00 to 5:30 — Round dance workshop

6:30 to 7:30 — Impromptu dancing

7:30 to 11:30 — Squares, rounds and exhibitions

Columbine Room: 10:00 to 5:00—Squares and rounds

7:30 to 11:30 — Squares, rounds and exhibitions

Eagles Hall: 10:00 to 6:00 — Contras and folk dances

7:30 to 11:30 — Continuous round dancing

Rocky's Hall: 10:00-12:00—Jr. square dancing

3:00 to 5:00 — Caller's swapshop

7:30 to 9:30 — Hot hash

9:30 to 11:30 — Folk dancing

### Saturday, May 30

Arena: 10:00 to 12:00 — Square dance workshop

12:00 to 1:30 — Contras and squares

1:30 to 5:30 — Square dance workshops

5:30 to 6:30 — Impromptu dancing

7:30 to 11:30 — Squares, rounds, exhibitions

Theater: 10:00 to 5:30 — Round dance workshop

6:30 to 7:30 — Impromptu dancing

7:30 to 11:30 — Squares, rounds and exhibitions

Columbine Room: 10:00 to 5:00—Squares and rounds

7:30 to 11:30 — Squares, rounds and exhibitions

Eagles Hall: 10:00 to 6:00 — Contras and folk dances

7:30 to 11:30 — Continuous round dancing

Rocky's Hall: 3:00 to 5:00 — Caller's swapshop

7:30 to 9:30 — Hot hash

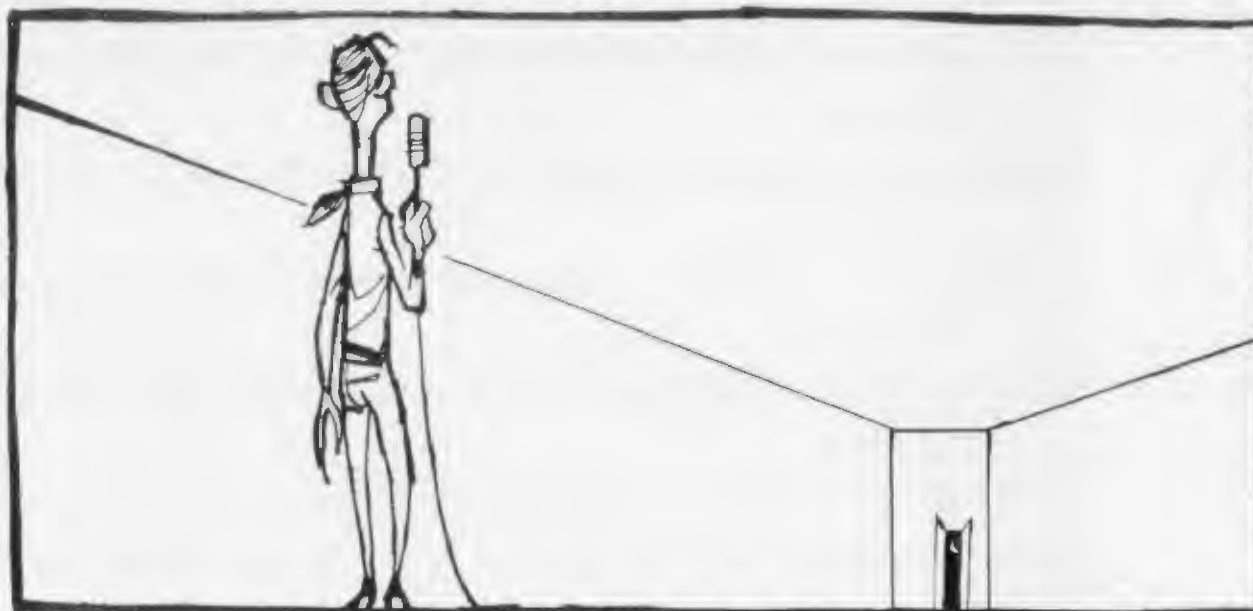
9:30 to 11:30 — Folk dancing

## ATTENTION: Convention Goers

### Here's How to Share Your Convention Experiences With the Folks at Home

**B**ECAUSE of distance, expenses involved and vacation schedules, perhaps only one out of every thousand dancers in the country will be able to make this convention. For that reason, here is a suggestion to those who will be fortunate enough to attend. Why not take a bit of the convention back home with you? Why not let the folks you dance with in the local club share the excitement of the crowds and all of the wonderful things that go on at one of these monstrous dances? The best suggestion is to keep some sort of a record of the things you see and do. Copies of the Souvenir program, pictures and stories from the Denver newspapers and photographs you're able to take or buy will help. Try to attend some of the events that you wouldn't be able to experience at home. The giant Pageant is a "must" and so are the various panels and workshops. The panels in particular will provide you with ample ammunition when you report to the home-folks on what is going on in the square dance world. If you've never attended one of these interest-filled meetings select several that sound compelling to you and you can be sure that your time will be well invested. Then, when you get home see if you can't work in a short report at the next dance. Perhaps by the time the next convention rolls around you'll have a few more converts making the trek with you.





# WHERE DID EVERYBODY GO?

By Ed Gilmore—Yucaipa, Calif.

**A**NY CALLER who travels is the target for a thousand questions as he moves from area to area. Each area feels that its problems are different and special, but a pattern develops indicating that certain problems occur and reoccur in every locale.

The title of this article, "Where Did Everybody Go?," is perhaps one of the most frequent questions. It is related to the turnover in square dance clubs and in particular to the new dancers coming out of classes into the square dance clubs. Caller after caller relates his experience in enrolling a class of a given number of squares and trying to prepare them in a relatively short period of time for membership in the clubs, graduating them and then after a time saying, "Where did everybody go?"

Some of the graduates never join a club. Some join clubs, come to dances for a short time, and then drop out. A few survive and become regular and reliable members of the clubs. The percentage lost, which may range as high as 85% in the first two years of participation, would indicate the need for every serious-minded leader and dancer to give some thought and time to our present methods of training and developing new dancers.

In many areas classes are limited to a 6 or 10 weeks' course. Many years ago I discovered that in *20 to 30 weeks* of instruction I could prepare dancers for participation in clubs, since at that time there were very few figures to be learned, and many of the existing dancers had had no class instruction. Each year since the late 40's, the spread between the club dancer and the new graduate has become greater and greater.

## Club Continues Class

Since every club dance is to a degree a continuance of the class with new figures and formations and terminology presented by the club

caller, we need only to look at any other field of education to recognize the impracticability of our method of trying to graduate students from kindergarten to college after a few short weeks of instruction. There is no substitute for rote and teaching. We must recognize the importance of practice time. New dancers must be given time to practice each new thing that they learn.

In all of my travels I have never found a leader with a solution to the problem of integrating new dancers with club dancers of more than two or three years' experience. He is sure that he will be resented if he makes mistakes. He is afraid he will make mistakes and therefore makes more than he should.

The experienced dancer is kind and tolerant and patient with the beginner to a point. Sooner or later he will say, "I have served my apprenticeship at dragging beginners through. I have helped my share; now I want to dance. I don't mind mistakes and breakdowns, but I don't want it to be because the other fellow doesn't know how to play the game." This is natural, and in my opinion, a justified attitude. After all we come to a square dance to "*have fun*." Anything that interferes with the fun of the dance will discourage continuing participation.

Perhaps it is time for us to re-examine our entire system of education and new-dancer development, to analyze our approaches very carefully and perhaps even radically change the methods that we are using. A few questions might stimulate the thinking of leaders in this respect. Let's take a look at a new dancer. Why has he come to a square dance class? Can we assume it is because someone has convinced him that square dancing is fun? If so, does the very word "class" or "school" suggest fun, or does it suggest work, study, effort? Is it possible that the psychological effect



of using the word "beginner or beginning club" would indicate fun and sociability better than the word class?

### "When Will it be Fun?"

Another question that immediately comes into the mind of the beginner when he is enrolled in a class is, "When does this class end? When do I graduate?" From the very beginning, the class member is talking in terms of the completion of this phase of his square dance experience and is eager to arrive at that point where the fun begins. Another good question would be, "How long does it take to prepare a dancer for club participation at the present time?" If the club has danced for five years, we must assume it has taken the members five years to learn what they know. Can we teach all of this to a beginner in 10 or 20 weeks? Has this ever been accomplished in any other field of education? Is the freshman ready for the varsity team after a few weeks of intensive practice? Can a musician study for a brief period and take his place in an orchestra?



I would like to make a few suggestions in the approach to the education and development of new dancers. These suggestions are based upon our own experience in the training of thousands of dancers the wrong way — crowding them through beginner classes too fast, turning them out unprepared for participation with more experienced dancers, watching them come and go and then trying another system — the extended training period, the beginner club.

Our activity has grown tremendously in the past 10 years. The complexity of the dancing has increased each year with the addition of several new miscellaneous figures and the terminology that must be memorized along with the learning of the steps of these figures. A dancer coming into the activity today is required to know five times as much as the new dancer of a few years ago. The only way that

he can be expected to learn all of this additional material is through a longer period of training and more time to practice.



A good dancer is one who dances automatically. He hears a command, translates the command into action, executes the figure without actually being conscious of having done the figure. This automatic reaction can only be achieved with practice, practice, practice. Leaders are reluctant to believe that a new dancer can be happy and have fun repeating over and over the fundamental figures and formations until they become so familiar that he can dance them automatically.

### Beginners Stick Together

I believe that the present-day beginners should stick together with people of their own experience level where they feel secure for as long as two years and certainly not less than one year on a once-per-week basis. Now when we suggest that beginners should be kept together, that they should form beginners' clubs to avoid the "When does this end?" psychology, a loud complaint is raised from several quarters. Club and association presidents say, "Graduate them; we need them in the clubs." Callers say, "I need to clear the night for another class."

All sorts of reasons why the suggested new method cannot be done will be argued but the fact remains that the system of short periods of training and graduation with attempted integration of beginners with experienced dancers is not working, and we must find a way to increase the percentage of beginners saved for continuing participation. To the club officer or president who says, "We need them in the club," the obvious answer is "When we graduate them, do you actually keep them in the club? How long will they be in the club? What percentage will stay with the club and be good members?"

### Beginner Enthusiasm

Most new dancers that I have known are not content to dance one night a week. As their experience grows, they will join one or



more clubs in addition to the beginner club that I have suggested. Then, even if they develop a feeling of insecurity in the clubs they join they will still have a "square dance home" where they do feel secure and can continue their experience until they wish to try membership in other clubs. If they have been graduated, join a club and find themselves in deep water, they have nothing to return to except the framed diploma over the television set. Actually the new growth of the existing clubs in an area will be increased by the beginner club system because of the greater percentage of survival.

In any event, may I suggest that all leaders who train beginners "keep books." Keep careful records of the people who enroll in classes; know what happens to them; know by actual

surveys at the end of two years where they are, if they are still dancing; if not why they quit. If our callers, teachers and leaders are aware of the net results of the training program, I am sure they can adjust it so that the greatest benefit will be derived from the necessary effort that they have put into the training of a group of beginners.

In conclusion, all of us who have danced for a period of 10 years or more seem to have one attitude in common. We would like to see the new dancer of today be permitted to learn as slowly and as thoroughly as we did, because we had a barrel of fun in our early experience instead of a "crash" concentrated course of education. In short, let the new dancer "have a ball" while he is learning to dance and preparing for club membership.

## MODERN SQUARE DANCING — AND THE CHURCH



**Editor's Note:** The following are excerpts from a sermon given by Rev. Henry Rickey of Conway, Arkansas, on the occasion of a Square Dance Camp at Mt. Magazine, Arkansas. Rev. Rickey is a District Supervisor for the Methodist churches of the area, is a square dancer and an active member of the Arkansas Callers' Club. We are indebted for this sermon to Richard Dick, one of the Camp Directors.

"Many years ago, Dr. Richard C. Cabot . . . wrote a little book entitled, 'What Men Live By.' In essence, he said there were four essentials to successful living, Work — Play — Love — Worship. All four are necessary to a well-rounded, satisfying life . . .

"I will not dwell long on the first one, for most of us have to Work, to make a living . . .

"I would like to talk longer on the second point, the need of Play. That is where Square Dancing comes in, except for the professionals who make a living out of it. It may be both work and play for them. Some people don't play at all. Their life is a dull, routine grind of hard work. Some don't know how to play. They can't unbend.

"I was talking with one of my main churches about a possible Pastor and their objection was that he was too stiff. He needs to learn to play, to relax and be human around other human beings. Others go in for types of recreation that are definitely harmful.

"Here is the cue for the Square Dancer. He can conscientiously promote square dancing as a wholesome type of recreation. There are several things about it that make it wholesome. First, it has no association with strong drink as much recreation does. I am not a fanatic on this subject, but I know that liquor and square dancing don't mix. In a square dance you need to keep your mind clear so you can listen to the caller and you need to keep your legs in working order to take the steps . . . Second, it is relaxing . . . We need to relax, and square dancing is one of the best ways that I know. Frankly, it is the reason why I square dance; another is that I like it. I can go to bed after a square dance and sleep like a child . . .

"Third, it is something that a man and wife can enjoy together. To stop the breakdown in the home life of Americans, we must find more things that a couple can enjoy together. That is a big help in making marriage a success. When a man and woman meet and are attracted to each other, they are like two half-dollars united on edge by a drop of solder. The two coins can be broken apart easily, but if the same two coins were united by the same drop of solder on the flat side, one would have to



have a chisel to break them apart. It is John's and Mary's business in marriage to get some activities in common... Square Dancing is one of these activities they can learn and enjoy together, that will help to cement them together in unbreakable fashion. Fourth, it meets a fundamental need for rhythm.

"Having said all this, I would like to say that... we need a closer relationship between the square dance movement and the Church... There are Church folks who don't want recreation in a Church, sending their youth and adults elsewhere to less wholesome spots for their recreation. If the Churches... had taken in the square dance movement and adopted it as a program of its own, square dance clubs would have fine social halls in which to meet, and the Churches would not be so much to blame for people taking to degrading forms of fun...

"May I suggest that you who are interested in promoting square dancing, could work at this better from the inside of the Church than from the outside. If you are an active member of your own Church, your activities in promoting square dancing would be much better received than if you are merely a nominal member. Get it going in a modest way in your own Church and it will help square dancing... How can we criticize people for doing wrong

if we do nothing to provide better activities.

"I will not take too long on the third point—the need of Love. One of America's most famous psychiatrists, Dr. Smiles Blanton, has a recent book, 'Love or Perish'... To him love is not just something nice, it is something necessary... Fortunate are you, if somebody loves you and you love in return. Treasure it, it is one of man's greatest gifts. Dr. Charles Letourneau of the University of Colorado... , praised a medicinal ingredient called T.L.C. as a valuable discovery in the treatment of the sick. He was asked if T.L.C. was a new wonder drug. 'No,' replied the doctor, 'T.L.C. means Tender Loving Care.' Love is so important that God has written the law of Love even into our nervous systems and digestive arrangement... Who is to give T.L.C. in its purest form, if not the Christian?

"Which leads me to the Fourth essential... —Worship... We are made by God for harmonious living but sometimes we let ourselves become worn and scratchy. We develop harsh cutting edges... The song goes out of life. When life turns into discord, the fault is usually in our hearts. The spirit of joy and laughter and music is a real part of our faith, yet it is often neglected. The heart that rejoices in God rarely ever scratches the record of the days... Let us live every day in... God..."

## MR. SQUARE DANCER OF THE TRAILERITES



*By Mrs. Howard Shelton,  
North Hollywood, Calif.*

**I** FIRST MET this giant of a man in a trailer park in Palm Springs, California just after he and his pretty wife had returned from Mexico City and a 20,000 mile trek in their 19-foot trailer, "Shangri-La." A 68-year-old retired pharmacist and drug store owner from Detroit, Chuck Bourland couldn't be inactive for long. He started devoting all his time and energy to getting bored and lonely retired trailerites interested in square dancing.

He formed classes, bought all of the equipment, matched couples. When they had difficulty in grasping their "basics," Chuck took

each under his wing and danced, and it was more work than dance, until they became more proficient. Then he made each square join classes, still under his wing until they got diplomas.

Chuck has been doing this for many years now in whatever trailer park or town he winters or summers. His brood of happy square dancers is scattered as only trailerites can scatter.

My husband and I have just completed the grand tour of the eleven western states, square dancing all the way in the trailer parks we stopped in, open dances and closed clubs. Everywhere we went we found Chuck's graduates having a ball, taking us to their dances and welcoming us "home."

This is submitted as a tribute to an unselfish man. We who are no longer bored say, "Thank you, Mr. Square Dancer of the Trailerites."





## STYLE SERIES: VENUS and MARS

**A**MONG the forerunners of the meshing gears or cog-wheel type of square, this is still a most enjoyable figure. From a left-hand star (1) number one lady (x) leaves the star (2) at a position just to the right of her home

spot. (If this is done uniformly with many sets on the floor, there is no problem of stars from other squares running into each other.) Lady number one starts her right-hand star, followed by lady number four, then three, then two (3). With two stars in action, lady



number one starts the cross over by moving into the men's left-hand star and man number one, moving behind her goes into the ladies' right-hand star (4). Changing one couple at a time the ladies move in front of their partners and both stars continue to move (5). Next, the ladies and the men change again

with lady number one moving in front of her partner to start (6) until all of the ladies are in the right-hand star and the men once again are in the left-hand star (7). Starting with man number one (8) each man picks his partner from the other star until all are in a star promenade (9). Repeat for each couple.





# WHAT IS NEW IN SQUARE DANCING

By Miriam Gray,  
Illinois State Normal University



*Reprinted with the kind permission of the Journal of Health, Physical Education, and Recreation. February, 1959.*

**A**PLETHORA of dance description appears in square dance magazines every month. In fact, there is insufficient time before next month's issues to learn and teach all the dances in this month's magazines. One nationally-known magazine alone contains a square of the month, three other squares, two round dances, and a four-page callers' section, with approximately sixteen more squares and three rounds. This is *one* magazine in *one* month.

## The Problem

The problem is not where to find new material. Just subscribe to one or more square dance magazines; there are many well-established ones from which to choose. Or buy a book occasionally. Almost every square dance caller who makes a national name for himself, or wants to make one, writes a book on his particular specialty.

The problem, rather, is to determine which dances to use and which figures to select from the avalanche of available materials. Current among club dancers is a disdain of any dance that is old—last year's dance is old, even last month's dance may be dead. This attitude may permeate school students whose adolescence naturally goes through a phase of wanting new experiences and disliking more traditional activities. The dance teacher may encounter the pressure of the rigid conformity which seems so imperative to today's young

generation: "Nobody does that dance anymore, *everyone* is doing this one." Dance crazes and fads there have always been. The differences now seem to be that they have entered into the square dance hall as well as the ballroom, and that they have infected the middle-aged adult.

## The Price

What price does the teacher pay who keeps up with the vocal minority which demands the constantly new? One price is the excessive time it takes to prepare and teach exclusively new subject matter. When can one build a repertoire? Another price is balance. When freshness is the only criterion, variety suffers.

Another price is real ability to dance. The struggle to learn all the new dances tends to produce routine-followers, not dancers. The goal often becomes the ability to accumulate a long list of floor patterns, while basic dance mechanics may be exceedingly poor, or nonexistent.

Still another price is sound dance construction. A new dance may not necessarily be good. It may be quite inadequate in its selection and arrangement of figures, with awkward transitions, with no concern for musical phrasing, and with unsuitable or irritating music.

## What Is New?

Is a new dance one that someone wrote yesterday and has printed in a book or magazine today? Not necessarily. Any dance is made of certain combinations and variations of basic steps and figures which are a part of the cultural heritage. Seldom does anyone really invent a new step or figure. New dances

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**Dr. Gray is professor of health and physical education. Having served as chairman of dance committees for her state and district, she is now chairman of the American Association for Health, Physical Education, and Recreation National Section on Dance. She is both a teacher of dance and an accomplished square dance caller. Editor.**



are usually a rearrangement of a few traditional figures with different music.

In the main, square dance originators have constructed their dances by the use of one or more of the devices described in the ensuing paragraphs.

**Manipulation.** By mixing standard figures—recombining, interrupting, shortening, lengthening—dance makers achieve a hodgepodge, known as hash, but titled Widow Bait or Manhandled, and that is often the way the dance makes one feel. Within reasonable limits, manipulation serves a purpose; it provides variety and some challenge to the dancers.

An alteration, increasingly prevalent, shortens the figures. An allemande left, traditionally danced in eight counts, is rushed in four, five, or six beats because the caller allows no more time. The dancers, if this shortening of phrases becomes excessive, scramble through the figures to keep up with the caller, with little regard to the music. They do floor patterns; they do not dance.

New figures, too, may be achieved by manipulating a well-known figure. Dixie chains dominated the Sixth National Square Dance Convention in St. Louis, June 1957. What was this new figure? It was merely a grand right and left with two couples, arranged in single file facing each other. When they ran out of hands, the dancers continued in directions stated by the caller to another figure. Much of the present manipulation is directed to the two basic break figures: the allemande and the grand right and left.

**Hit tunes.** An easy way to produce a new dance is to find a simple and well-constructed old dance and fit it to one of the latest tunes with a beat. If it happens to be jazzy, it is a hit!

**Forgotten Figures.** A large proportion of square dancers began this form of recreation within the past few years. Having learned only the dances of the day, they probably have not experienced some fine traditional figures. Someone who wants to write a square dance looks in the old books and resurrects a figure, changes its name, or gives it one if it had none; then he wraps it neatly with a few star or allemande figures and, presto, he has a new dance. Square through is an example. It was

introduced recently as a new figure and has since been used in frenzied forms; half square through, three-quarter square-through, and left square through. It is not really new at all. The exact figure, unnamed, has long been a part of Sonderburg's Double Quadrille, a traditional Danish dance. Basically, it is a reverse grand-right-and-left figure for two couples, starting with opposite instead of partner.

**Tempo.** Unfortunately, the only device used by some dance-makers is excessive speed. Whereas a comfortable, yet peppy, pace for square dancing is 128 to 132 beats per minute, some of the newer tempos range upward from 140 beats per minute. This coupled with the device of manipulation, has produced the frenetic dancing now current—a continual battle between caller and dancers to outdo each other. Square dancing was meant to be a recreation—not a contest, nor a further projection of the hectic pace and frustrations of today's workaday world.



### The Solution

Is there a way to regulate the steady stream of new dances that threatens to engulf today's square dancers, teachers, and callers? This writer attempts not to offer a final answer to the problem but to present suggestions which may guide the teacher of square dancing to a personal solution with his own classes and groups.

**Fundamentals.** The first essential, of course, is to give square dance learners an adequate mastery of the basic rhythm and movement and a thorough grasp of the standard and commonly-used figures. One of the chief problems of the novice is a lack of orientation to the geometry of the figures. The teacher, after a preliminary emphasis upon stepping on the beat with a lightly-scooting toe-down shuffle step, needs to develop a visualization of each figure so that, when it is called, the correct response will be automatic.



The lists, prepared by teachers and callers, of the figures a beginner should know before he can dance outside of class vary in length from 6 to nearly 50 figures. This variation is due not so much to the differences of opinion on what a beginner needs to know as it is to the difference in concepts of which figures are really basic. All square dance figures, regardless of the fancy names they receive from their innovators, are merely variations, extensions, and combinations of a basic list of six figures: (1) circle, (2) star, (3) balance, (4) swing and turn, (5) grand right and left, and (6) the right and left series, including right and left through, ladies chain, pass through, and cross trail through.

If dancers are thoroughly schooled in the basic six figures until response is immediate and accurate, the instructor may then begin to add the infinite number of possible variations. Starting with the simpler variants, he proceeds to those now popular, whether simple or not, and finally continues to the complicated maneuvers of the top-level dancer.

*Selection.* When a class has conquered the basic six figures in simple combinations and variations, it is ready to dance dances—but not just any dance in this month's square dance magazine. The instructor's next important task is to select the dances which he will expect his group to learn and be able to perform with alert accuracy and rhythmic poise. To achieve a balance, these must be selected with care. There should be dances of each type: line, symmetrical, intermingling, split the ring, and visiting couple. Patter calls and singing calls should balance about half and half. At least a few examples of contras and quadrilles with their prompt-style calls should be taught.

The instructor should select some old and some new dances. Many venerable dances are too valuable to be allowed to lapse into limbo. If dancers have not danced the dance before, it is new to them. Both old and new dances should be selected with attention to their construction and choice of figures.

All old dances are not bad, nor all new dances good. Many recent dances are unquestionably too complicated, unreasonably so. Too many are thrown together without consideration for continuity, smooth flow of movement from one pattern to the next, or comfortable dancing. Some are in bad taste, either in

choice of music or choice of words. Calls frequently are meaningless to the dancer, are nondirectional, and are useless unless the dancer already has been drilled extensively in the figure. Often, new dances are too much alike, overworking some figure.



*Flexibility.* Above all, the square dance instructor of today needs to be flexible. He can no longer assume that a time-honored book is a complete encyclopedia in the art. He may still use it, although less uncritically than before, but he must supplement it with some of the carefully-selected best of the continually-developing new materials found in magazines, records, books, and in the multiplicity of square dance camps, schools, festivals, and conventions.

Today's instructor should be more flexible in his teaching, not only in the selection of dance material but in his use of it. The all-pervading characteristic of today's square dance is rapidly-changing figures repetitively, yet unexpectedly, interrupted by other figures. Hence, the alert instructor will prepare his dancers for this by much flexibility in his own figure-combinations, even during first sessions.

The foresighted instructor can adapt his selection of calls to the ability level of his group. A dance may be relatively simple except for one difficult figure. The instructor may use it successfully if he substitutes an easier figure, simplifies the figures, or omits it completely, depending upon the structure of the dance as a whole. Some dances, although fun when learned, are handicapped by regional language or nondirectional calls which do not help the dancer. The words can be revised to be meaningful. Calls often can be greatly improved by rearrangement of the words or by substitutions of more descriptive words.

The important factor is that the call be directional, not that it rhyme. A rhyme is pleasant if it tells the dancers what to do at the time they need to be told; but if they are



doing the dance well, they are having fun whether the calls rhyme or not.

### **The Danger**

The flood of creativity in square dance today is essentially good; it is a sign of vitality. Dance teachers have long cited the values of creative effort. The danger in the present situation lies not in the creativity. The danger—and it menaces the very existence of square dance as a recreation—lies in the patent assumption that once a square dance has been devised, it must henceforth be learned by every square dancer in America.

A dance designed to exhibit spectacularly a demonstration group's skill will seldom serve any recreational or social purpose. Its creative value, however highly regarded by the group, ends with the close of the demonstration. Another dance arranged to show off an egoist's

unusual calling style may be completely colorless when called by anyone else. Even worse, none but a set of monitored robots could accomplish its complexities.

Creativity is specific, not universal. One creates for a special purpose to fill a peculiar need involving a particular group of people. Nothing guarantees that the result can be transferred everywhere to everybody. Nor is there any reason it should.

Occasionally, a dance created for a specific time and place finds universal acceptance because it has that indefinable something. For this reason, dancers and teachers keep looking for the rare pearl in a mass of rather ordinary oysters, but they must keep sifting, sifting. None should feel any compulsion to learn or teach all of today's and tomorrow's dances—many will have been done better before.

## **LONDON'S LOSS IS CALIFORNIA'S GAIN AS THE MORRISES MIGRATE**



**C**HARMING additions to the square dance picture in Southern California rolled into Los Angeles on the Santa Fe last mid-February in the persons of Jimmy and Beryl Morris, late of London, England, and now of Temple City, California. Anyone familiar with the progress of American-type square dancing in London also knows that Jimmy was one of the pioneers of the movement there, having taught himself and his friends square dancing in 1951, with the aid of some square dance instruction books and a single square dance hoedown record.

At the third session of Jimmy's square dance group, Beryl appeared, their first meeting. They were married on March 24, 1956, in England's oldest church, St. Mary's in Stokenewington, another square dance romance.

As the dancing progressed, Jimmy found some amateur musicians among the dancers and organized them into the Woodberry Down Square Dance Band, taking the title from the Woodberry Down Housing Estate, where they

danced. Since then there have been three bands, two of which were called Woodberry Down, the last the Ranch Hands, also directed by Jimmy.

Jimmy was instrumental in helping start the British Association of American Square Dance Clubs, with Mildred Buhler from Redwood City, California, a caller now living in London, as Patron of the association. American caller Cal Golden, stationed in England, also lent a helping hand to Jimmy and the square dance activity generally.

Inspired by these close friendships with American square dancers, the Morrises decided to give it the Big Try and move under a permanent visa to the United States. "Doc" Alumbaugh of Windsor Records was their American sponsor and Jimmy hopes to find an even firmer place in the Southern California square dance activity. Anyone who has heard him deliver his rhythmic calls with a hint of precise British diction has every confidence in his success. Line forms to the right.



# CALLER ROUND UP

**N**EW CALLERS and callers who have been at this thing for a long time are included in our Round-Up this month. New or "old," they're very likely the busiest men in town, wherever their town may be.



PAUL RATAJCZYK

*Paul Ratajczyk—Milwaukee, Wisc.*—You pronounce the last syllable like a soft "chick"! It was "Doc" Newland who inveigled Paul into his first square-ing in 1947. Calling came a year later and 6 enjoyable sessions at Pappy Shaw's Institutes. By the fall of 1948, classes and clubs were so numerous that Paul quit his job at the Supercharger Plant and began devoting all his time to square dancing and calling. Some of Paul's early clubs are still active and he is still their club caller.

Photo by Clair J. Wilson

*Larry Hill—Phoenix, Ariz.*—Larry started his calling activity with guest spots at open dances and soon emerged as a caller on his own. He is a past Secretary-Treasurer of the Valley of the Sun Square Dance Organization; a member of the Valley of the Sun Callers' Club. He calls and teaches several nights each week and during the "season" conducts square dancing at a guest resort near Phoenix.

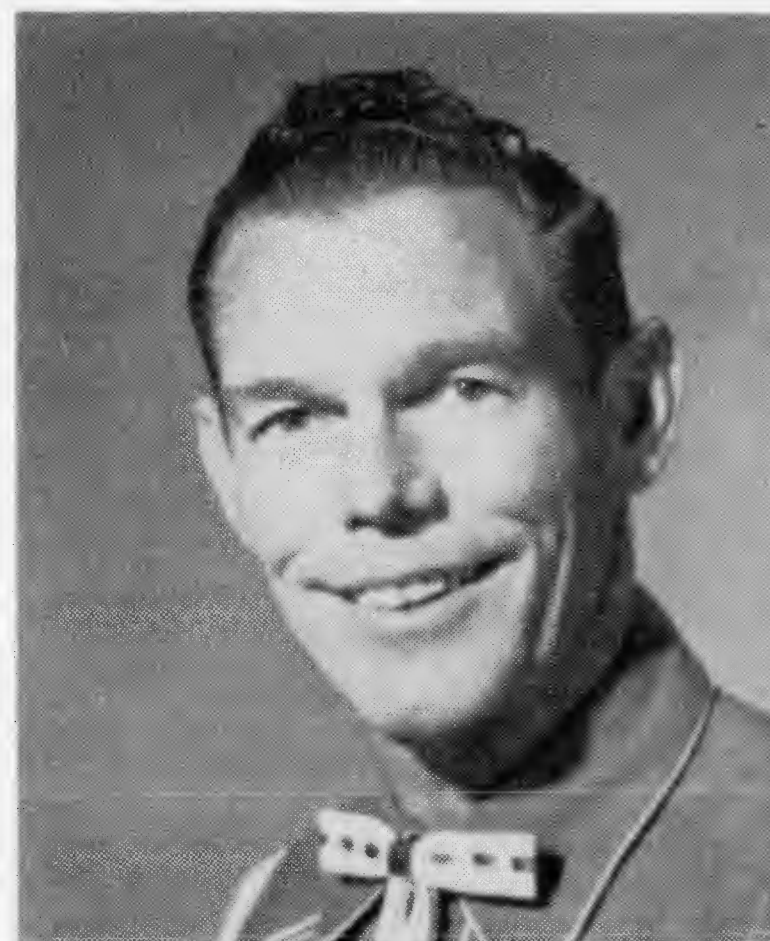
Photo by Updike

*Earl Neff—Las Vegas, Nev.*—As a teenager back in Missouri, Earl played the banjo for square dances. In 1953, in Las Vegas, Earl was introduced to Western style square dancing. From a fast entry into dancing Earl went quickly into calling and organizing, too. He was Chairman of the 2nd Las Vegas Festival; organized the Southern Nevada Callers' Assn. and has been re-elected president. He is busy teaching and calling and has taken time out to make records.

Photo by Jay F. Mitchell

*Sam Stead—Lethbridge, Alberta, Canada*—It was a cool fall evening in 1952 when Sam and Anne Stead were called out to make the 4th couple in a square on the neighbor's front lawn. From this came the challenge to square dance and after only four lessons, to call! Sam is now serving his second term as president of the Southern Alberta Western Square Dance Assn. and he has also served on the Board of Directors of the Banff Square Dance Institute.

Photo by Lloyd Knight





# HERE IS CLEVELAND'S STORY: ROUND DANCE COUNCIL AIDS AREA

*By Andy Handy, Cleveland, Ohio*

**T**HE ROUND Dance Panel discussions at the Convention in Louisville held much of interest to the round dance teachers of Cleveland and were the inspiration for the formation of the Cleveland Round Dance Teachers' Council. Hearing the leaders in the round dance field discuss the problems being encountered in the various parts of the country made us realize more than ever that something had to be done if the round dance program in Cleveland was to survive and grow.

We were having the usual problems; too many dances coming out, differences in instructions and no concerted effort to co-ordinate the round dance picture at our own dances. Each teacher was selecting dances and pushing those particular ones; as a result the round dances at the different clubs depended upon which teacher happened to be doing the teaching.

A meeting of all the teachers was held last July and led to the organization of the Cleveland Round Dance Teachers' Council. We were guided in our efforts by what we had learned at the panel discussions and also several fine articles in *Sets in Order* which had dealt with situations similar to ours.

## **Council Meets Monthly**

Our meetings are now held monthly for the purpose of selecting a Round of the Month; to review all *new* dances and select a uniform method of teaching; to work on teaching methods and helps; and to promote round dancing in general.

We started selecting both a "Square Dancers" and a "Round Dancers" Round of the Month, but by November we felt that too many new dances were being introduced and we now select only one Round of the Month, alternating monthly between the Square Dancers' Round and the Round Dancers' Round. If we feel that the round dancers need an additional dance for their alternate month we will promote an old favorite that has fallen by the wayside. Using this method we do

not introduce so many dances and have time to really teach and promote the ones that are selected.

A program to encourage *new* dancers was started with the selection of Left-Footed One Step as the Square Dancers' Round of the Month for November and December. This was well received at all of the club dances and insured a full floor. The selection of Maggie's Two-Step for the square dancers for January and February has been successful right from the start. This dance was felt to be a step up the ladder and the next, Just Foolin' Around, for March and April, offered something a little further for the newer dancers.

## **New Method of Selection**

A new method of selecting the Round of the Month was started recently. Originally our meetings were attended only by the round dance teachers and the selection was made by them. We felt that this was too limited so we now invite the different clubs in the area to send a representative couple to attend our meetings and vote for the Round of the Month. This has created new interest and gives us the benefit of suggestions and the viewpoints of the dancers themselves. We are also hoping that this will lead to the development of new teachers.

We have had two round dance "Festivals." Our first was the Autumn Round-A-Voo, held last September. Featured was a Workshop period in the afternoon, followed by a pot-luck supper, with a regular dance in the evening. Our second such festival was the Holiday for Rounds held on January 4, using the same type of program as before, but with two floors for dancing—one for easier rounds; one for the more advanced. A howling blizzard gave us a fine reception but 37 couples braved the storm to attend.

We are still suffering growing pains but we have an idea where we are going and have an enthusiastic group of teachers all working for a common goal—better round dancers and a better round dance program.



# The SQUARE DANCE PICTURE



The John O'Haras and the John Tulipans of Dayton, Ohio, square dancers all, learned several years ago that they shared several things in common: the men are both John, the women Margaret; they all love cocker spaniels; they share the same anniversary week; they love square dancing. Each year, therefore, they celebrate their anniversaries jointly with the Miami Valley Round Dancers. The folks in front in the picture are the O'Haras; in back, the Tulipans.

Marion and Earl Johnston of Rockville, Conn., stand before the banner which was made by Marion for the Manchester Square Dance Club, for which Earl is the caller. This is only one of the means by which the Johnstons have made a lasting mark on square dance progress along the East Coast.

Herb Jorgenson (left), president of the Wiesbaden Kuntry Kuzins and Tex Hencerling, one of their callers, were interviewed by Mrs. Jo Sherman of NBC Monitor at the graduation of a square dance class in Wiesbaden, Germany, thus giving square dancing a little extra plug in Europe.

Office of Information Photo





# Chuck Jones

## NOTE BOOK

Dear Bob,

Here it is National Square Dance Convention Time again and what have I done about it?

Dorothy Shaw has asked me to narrate her "Cavalcade of Square Dancing"—a superb compliment and certainly it will be a labour of love for me—only thing is, up to now it has been all labour for her and all love for me. Nobody can possibly enjoy sitting back and loving labour more than I do but it shames me to know that I will get a measure of credit for the great success this outstanding event will muster. I'm going on record now, publicly and for the last time with the following statement: My contribution to the Cavalcade of Square Dancing has been as follows; I have spent many, many hours with my feet on my drawing board, taking time away from valuable work, depriving Warner Bros. of my valuable time just so I could perspire inwardly in remote sympathy with Dorothy Shaw and all her wonderful committeemen and women for the countless hours they have invested in this great spectacle.

There. I've said it. From now on I'm going to take all the credit anyone wants to heap upon me. One thing I *can* do is absorb a lot of unwarranted and undeserved praise.

The second thing I have been asked to do and have accepted with alacrity (I've never had a chance to use that word before, but this time when I say alacrity I mean *alacrity*) is to narrate the style show. Now *this* is right up my alley. There is nothing pleasanter that I

know of than to watch a lot of gorgeous women walk by me in pretty clothes and be allowed to talk about them. The clothes, I mean. Well, the women too, because some of my favorite women in the whole world are going to work that show and here I have an official okay to admire them publicly. Evelyn Sherman, who was foolish enough to ask me to accept this joyful task, has informed me that most of the girls will be callers' wives. Why is it that callers, who by and large are such slobs, have such beautiful and graceful and intelligent wives? Among those who will participate and who will receive my public adulation are Nita Smith, Mildred Smith, Becky Osgood, Mary Ann Barbour, Mary Hessel, Shirley Johnson, Geneve Thomas, Sunday Landkamer, Barbara Lane, Claire Lewis, Polly Nicholas, Vera Fortmeyer, Helen Serena and my own darlin', Dottie Jones. In some quarters this is called work.

Well, anyway I'm not really doing anything to prepare for this outstanding event—just catching up on my past drooling. I haven't the remotest idea what the technical terms involved are; I don't really know a gimp from a gusset, or a sweetheart neck from a plunging neckline, except that I vaguely suspect that I prefer the latter. I know that there are countless yards of rick-rack on some dresses but how it gets there or if it gets there on purpose I have no idea. I know the difference between sissy britches and pantaloons and that if you cut the aloon off of the pantaloons you get a pantalette—but where the -alette comes from I have no idea. I know this too—that at an average square dance if all the men were turned suddenly into women they wouldn't be able to get out of their clothes. I know this because I know my own wife can't and anything she can't do no man can do.

My final assignment—as of this date, Bob, is one I share with you, Dorothy Shaw and a few others including, I believe, Joe Lewis, on "The Future of Square Dancing." The future is a very dear subject to me because I expect to be spending most of my time there. I have absolutely no use for old calendars but brand new ones fascinate me. If I could get hold of one for 1970 I would start marking down things it would be fun to do—which would give me eleven years of pleasant anticipation.



Jones at Work



It is said that Michelangelo when nearly ninety years old ordered a gigantic slab of marble—twenty by thirty feet or some such and started planning an immense statuary group that would have taken him at least twenty years to complete. It apparently didn't occur to him that he could hardly expect to live long enough to complete such a venture. He went ahead just as though the future were a bright, shining and altogether limitless road, which it unquestionably was to him. The idea of an uncompleted project was obviously impossible for him to consider.

Well, this is the way I feel about square dancing—I know I'm going to be dancing as long as there's any of me around to do so. The future of any activity depends ultimately on the people who are doing it. Without people there is no such thing as human activity of any kind. In other words, the future of square dancing is squarely in the hands of square dancers.

This sounds pretty obvious but it is startling how often it is overlooked. All of us have a tendency to think of the square dancing movement as a thing in itself—a sort of vessel to which people are occasionally added or subtracted, but in truth it can more significantly be compared to a building composed of various kinds of building materials—and all of those materials are people. The size and stability and character and honesty of such a structure is solely dependent on the kind of materials that are used in the building. Therefore, the future of square dancing—just like the past—is dependent on those people who are part of it. Their hopes and aspirations, their ambitions and desires, their strengths and their weaknesses will determine the future of square dancing.

For myself, I want to be an integral part of this building. I want to have a say in the future of this building because—quite simply—I want it to be of my liking. This is honest selfishness: in my work I sometimes must do things that I don't want to do. In my recreation I hope to keep such things to an absolute minimum. The best way I can insure this happy state of affairs is to respond to any reasonable request to do anything for square dancing that I can. Most of these requests are fair enough, simply asking me to do my share

### Special Notice From Chuck Jones

All of us here at Warner Bros. are very proud of Friz Freleng, my long time associate, for finally enabling Bugs Bunny to win an Academy Award. We have both directed other of our characters to Oscars but this is a first for Bugs.

I know that all square dancers everywhere will join me in extending congratulations to old square dancer Friz Freleng for his achievement.

of toting those outrageously awkward coffee makers up and down stairs, doing my share of hosting, sweeping up, washing a few dishes and such like. They are all simple duties, as natural to square dancing as washing the teeth is to personal fastidiousness—and as necessary. I know that I could get along without doing these things—just as I *could* get along without a toothbrush—but it would be harder for me *not* to wash my teeth now than to wash them because it is a habit with rewarding results. Just so are the minor tasks of square dancing.

As to the larger requests—MCing, narrating, preparing panel discussions or just talking to square dance groups—each of these presents a separate problem in itself and requires careful preparation (in spite of what the front end of this column had to say). I have always taken Mark Twain's advice to heart. "It takes about two weeks to prepare a good extemporaneous speech." I work very hard in preparation for such events and I consider the time spent as just another part payment on the immense debt I owe square dancing—which means what I owe to all of you—the square dancers of the world.

See you all at Denver!

Chuck Jones



Jones at Play



# McCONNELL'S

## "GIGANTIC JAMBOREES"

*By Betty Pike, Service Club Director,  
McConnell Air Force Base, Kansas*

**S**QUARE DANCE JAMBOREES have really "caught on" at McConnell AFB, located in the close vicinity of Wichita, Kansas. Weekly Square Dance night at the Skylander Service Club always attracts military enthusiasts of square dancing and plenty of people from town are always on hand to help newcomers.

Everyone decided that a big old-fashioned Square Dance Jamboree should be scheduled late last summer—which we did—and what a huge success it was! It was such a success that we immediately planned another one for November. Everyone had a marvelous time at these get-togethers and crowds of 400 to 500 filled our spacious ballroom both times. Decorations included everything from hand-painted backdrops on stage to several miniature cow-towns arranged about the room for the dancers and children to enjoy. Callers from the Wichita area generously donated their time calling all day long, and children's exhibition squares were presented in the afternoon.

Our jamborees started at noon time and lasted until ten in the evening. To keep the kiddies happy, we planned relays and contests for them. Prizes were presented to those who received the biggest applause. Western entertainers were present, and our popular MC A/2C Ray Brower steered the show



Airmen and their ladies enjoy square dancing fun at a "Gigantic Jamboree" at McConnell Air Force Base.

throughout the day, singing a song now and then, and also helping out with the calling when the other callers wanted to dance. Our terrific band, Carl Sanders and the Cow Towners, provided the Jamboree with some real toe-tapping tunes. They played all day long for dancing with just a few minutes out here and there to catch their breath.

Food was served Chuck Wagon style—right from our own especially-built "Chuck Wagon." Menu included such western notables as baked beans, hot dogs, all kinds of pickles and relishes, plenty of hot coffee, fruit punch, and absolutely delicious pies, cakes, and cookies baked for the Jamboree by the Officer's and NCO Wives Clubs of McConnell AFB.

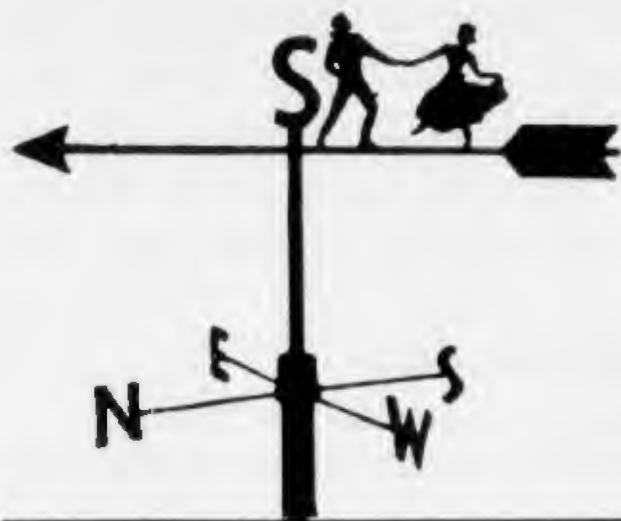
Our Jamborees have become an "every four month" occasion now at the Service Club and our next one is scheduled for late in March. Bigger and better plans are under way for that event and we're all eagerly looking forward to the next time when we can kick up our heels and tap our feet to square dance time!



### ON THE COVER

The National Square Dance Convention being held in Denver, Colorado this month is the eighth National covered by Sets in Order. Our cover for this issue shows that we're all dressed up, complete with badge, and ready to attend. See you there!





# 'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## Ontario, Canada

It was "dress-up" day at the March meeting of the Toronto and District Square Dance Assn. when members of the Toronto Camera Club were on hand to "shoot" the dancers in action. It is hoped that several good pictures will result and it is planned to approach one of the large dailies to feature Square Dancing in its week-end rotogravure, preferably at the time of the 5th Atlantic Square Dance Convention next October.

For the first time the Sportsman Show called on the Toronto and District to demonstrate square and round dancing on 4 of its 8 nights. Two squares from four different clubs gave sample programs in capsule form. The audience participated part way thru the program.

—Audrey Van Sickle

Toronto is waiting to welcome square dancers to the 5th Atlantic Square Dance Convention October 9-10 at the Royal York Hotel. Headlining this "first" for Canada are Don Armstrong, Ed Gilmore, Earl Johnston, Frank Lane and for rounds, the Frank Hamiltons and Manning Smiths. In addition, "Decko" Deck, Dick Leger, "Mac" McKendrick, Earle Park, Chet Smith and the Joe Turners. The Program Committee is planning exciting sessions of squares, rounds, contras, panels and workshops. There will be Fashion Shows and Display Booths and a "Say Howdy" party the night before the Convention proper will get things off the ground.

—Jack Temple

## Maryland

Frederick, the home town of famous Barbara Fritchie and the birthplace of Francis Scott Key, was the scene of the Blue Ridge Festival Square Dance on April 25. Dancers squared up to the calling of Ed Gilmore, Lou Hildebrand, Bill Millhouse, Blackie Simmon and Joe Turner. Round dancing was under the direction of Joe and Es Turner and Bud

and Ginny Mock. This first annual noon-to-midnight dance was held on the two large floors of the West Frederick Junior High School and included time out for a turkey dinner cooked by the church ladies, as well as a callers' workshop and fashion show.

—Guy Kelly

The Circle 8 Club of Hagerstown recently celebrated its first birthday with a special party dance—birthday cake and all. Bill Millhouse was at the mike.

—John Bowers

Hub City Promenaders, Hagerstown's oldest club, announced they will sponsor a series of summer dances at beautiful Braddock Heights Park near Frederick. Square dancing will take over in the main ballroom every Saturday night during June, July and August, plus all-day picnic dances on May 30, July 4 and Labor Day. Bill Millhouse has been signed to call.

## Oklahoma

Paul Allison of Oklahoma City is the new president of the Oklahoma State Federation of Square Dance Clubs. Other new officers are John Davis, 1st Veep; Chet Ferguson, 2nd Veep; George Plahn, 3rd Veep (what a passel of them!); Maureine Bayerleine, Secretary; and Alvin Markwell, Treasurer. Oklahomans plan to put on their usual fine showing at Denver, caravanning by car to the Convention, where their headquarters will be at the Albany Hotel.

## West Virginia

Charleston Area Square Dance Association has the following officers until the fall of 1959: E. L. Goodwin, Chairman; C. L. Chisler, Vice-Chairman (?); J. F. Lingam, Secy.-Treas. On March 6 the Y-Promenaders Square Dance Club was given the opportunity to dance on TV. The local TV station, WCHS-TV, allotted 30 minutes each morning for a week to advertise the various courses that were currently being offered at the local YMCA and since





## ROUND THE OUTSIDE RING

square dancing was one of the classes, a square was selected to make this known.

There are four square and one round dance club operating in the Charleston area at present, with some 100 dancers. The tremendous increase in square dancing in recent years is due primarily to the efforts of Harry Saxton, Bud Bleau, Jack Miller and Les Turner.

—Jim Lingan

### Louisiana

Alexandria is perking along with its square dancing, with two fine clubs and an informal Sunday P.M. group for rounds. Foot and Fiddle Club meets each Friday night in the Blue Room at the CYO with Bill Howard as Program Chairman. Square Rounders have the latch string out each Saturday night at Alexandria Community Center. A class of beginners, under the expert teaching of Jim Hays, is now being sponsored by this latter club. A big party night is planned for graduation on May 16, with guest callers and much festivity. Lee Worthy cues the rounds at City Park Auditorium on Sunday P.M.'s. —W. D. Newton

### Michigan

Delegates of the most active square and round dance clubs in the Detroit area and from out-state met recently to select an executive committee for a newly-created dancers' organization, Michigan Council of Square and Round Dance Clubs. A 15-couple committee was chosen under the chairmanship of Harold O. Erickson, subsequently named president of the new group. This committee is laying plans to submit a formal bid for the 1961 National Square Dance Convention to be held in Detroit.

—Don Smith

The Michigan Square Dance Festival will again be held in Detroit this year. May 15-16 are the dates; the place, the new Light Guard Armory. Dave Taylor is Festival Chairman.

—Dorothy Hoffmeyer

Battle Creek Square Dance Assn. held its 8th Annual Spring Festival on April 18 at the spanking new Harper Creek School Gym, with "Jonesy" as featured caller. From a survey, the following rounds were chosen for the

Festival program; Walking & Whistling, The Breeze, Old-Fashioned Two-Step, Love Me, Gadabout, Tammy, Champagne Time, Tennessee 2-Step, Fancy Pants and Cinderella Waltz. Members were warned ahead of time so they could practice.

### South Carolina

Columbia-an square dancers consider it a most fortunate move for them when John and Hazel Stewart came from Atlanta to live there in the spring of 1956. This was the start of square dancing in the city where there are now two established clubs; Columbia Twirlers meeting 2nd and 4th Tuesdays at the YWCA and the Happy Hoppers meeting 1st, 3rd and 5th Saturdays at the Arsenal Hill Recreation Center. Visitors to Columbia are invited to call SU 21682 or SU 70782 for square dance information.

—Ross Combs

### Connecticut

The February 8 meeting of the Connecticut Callers' and Teachers' Assn. was held at the East Berlin Firehouse with new Prez Gordon Berrien in the chair. A tentative date for the Spring Festival was set for April 30 with Harrie Winchell and Johnny Anderson as co-chairmen. A sterling silver lifetime membership card was presented to Al Brundage by Berrien on behalf of the association in recognition of his efforts in organizing the group.

—Jean Fleming

### Montana

Reports on March of Dimes Square Dances are still coming in and here is one from Billings. The Laurel Crosstrailers sponsored a dance which more than 70 squares attended and which netted \$515.00 for the charity.

—Ray Koch

That Montana dancers are hardy was attested to anew on February 7 when, in spite of a severe winter storm, sub-zero temperatures and hazardous driving conditions, more than 650 dancers were at the Star Allemanders' 4th Annual Jamboree in Billings. Johnny LeClair was the star attraction as caller and After Party fun was under the direction of Larry Faught.

—Mrs. Ray Ommundson

Several new clubs were organized by John and Wilma Shadoan this past winter. The Tammany Twirlers of Anaconda had 12 squares of dancers sign their charter. The club takes its name from the famous race horse, Tammany, owned by Marcus Daly of Anaconda





## ROUND THE OUTSIDE RING

Copper. The Townsend Club has 7 squares dancing; the Boz 'n' Belles in Bozeman dance each Monday with 7 squares.

Montana's Annual Federation Dance will be held this year at Lewistown on June 12-14, with a selection of 7 callers, one from each of the 7 Area Councils. —Wilma Shadoan

### North Dakota

Mandan is unique in having the only Round Dance Club in the state. The group meets on 1st and 3rd Sundays in the Country Club and tries to keep up with the best of the new rounds. Bill Thompson is the instructor and does double duty as caller for the Mandan Square Dance Club. —Pat Hooper

### Oregon

The Oregon City Centennial Committee is sponsoring an outdoor barbecue and the Oregon Trail Square Dance Jamboree on May 17 from 2-5 P.M. This will be the climax of a week-long celebration in Oregon City, the first seat of government in Oregon. The barbecue and jamboree will be held in the beautiful big new armory at Camp Whitycomb in Clackamas. Callers will be from the Willamette Valley Callers' Assn. —Hal Huffman

### Virginia

Square dancing in Northern Virginia has blossomed into a lasting bloom, and Chuck Donahue of Alexandria is one of the busy callers helping this growth. Chuck calls for two new clubs, the Twirling Eights and Country Squares, with Adrian Lawson and Ray Meekins as respective prezes. Chuck also offers an invitation to visiting dancers to his regular clubs every Tuesday, 1st and 3rd Wednesdays, 2nd and 4th Wednesdays (different clubs, of course), 2nd and 4th Thursdays and every Friday. These are all closed groups but Chuck says square dancers are welcome.

—Chuck Donahue

On May 1-2 the 32nd Shenandoah Valley Apple Blossom Festival will be held in Winchester. This is one of the oldest of the truly American festivals. This year, for the first time, a "western" square dance will be part of the festival. It will be held in the ballroom of the

George Washington Hotel in Winchester on May 1 and is an end result of the good work done by Rayburn Hickerson of Front Royal. Host clubs will be the Rivermont Ramblers and the Valley Promenaders. —W. Joseph Bray

### Texas

Houston Square Dance Council, with Parks & Recreation Dept., will hold their 11th Annual Festival on May 15-16 in the air-conditioned Houston Coliseum. Ray Smith from Dallas will be the M.C. There will be dancing Friday and Saturday nights, workshops, exhibitions and an After Party. The Hoedowners and Melody Cowhands will play the "moosic."

—Al Treppke

### Nevada

The 12th Annual Silver State Square & Folk Dance Festival at Reno on May 15-17 will present 3 big dances at the Armory, with Lee Helsel featured. On Saturday there will be four workshops. Hosts are the Reno Inter-Club Council members under Bob Sloan as president.

—E. D. Calsbeek

### New Jersey

Plainfield Promenaders celebrated their 5th birthday on April 10 and 11 other nearby clubs were invited over. John Carroll of Staten Island, N. Y. was the caller.

—Lloyd Moren

The Park Promenaders of Audubon Park presented their 7th Annual Benefit Dance for two charities on January 11 at the Reserve Center, Camden. Joe Lewis was caller for the 400-plus dancers who attended—and \$392.74 was collected.

—Margaret Koser

### California

New officers of the Heartland Square Dance Federation which operates in a heart-shaped area just east of San Diego are: Tommy Heinz, President; Frank Sladek, Veep; Nadine Correll, Secretary; and Dave Brinsfield, Treasurer. Serving as heads of various committees are: Tom Clabby, Ruth Montijo, Alma Lessner, Alice Young, Lola Murray and Gladys Keddy.

—Nadine Correll

San Diego Square Dance Association's April Round-Up was hosted by Buys and Belles, Calico Twirlers, Candlelighters and Cloverleafs. A committee was named to study the acoustics in Balboa Park Club during Round-up dances and recommend proper action.

—C. H. Atherton



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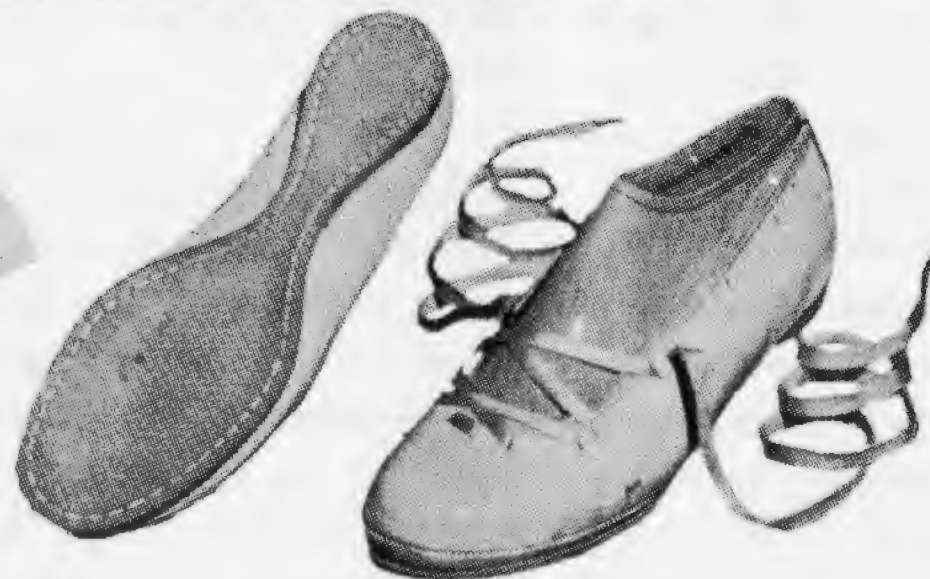


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**MAY, 1959****RANDOM NOTES  
ON THE SUBJECT OF BEING PREPARED***(Taken from a caller's notebook)*

- A successful evening of square dancing, be it class or club, is no accident. It is the result of much time spent beforehand in making out the lesson-plan or preparing the program.
- In class teaching, the lesson-plan becomes the road map for the course. A well thought out master-plan of all the essentials you hope to transmit to your dancers will assure you not only of continuity in your presentation but will prevent any possibility of omitting any of the basics.
- From the master-plan, which serves as a check-off list as each figure is introduced, comes each evening's lesson-plan. After studying the lesson-plans of the previous weeks, select those basics you wish to review and those you wish to present for the first time. During the day before each class have a "dry run" on the coming evening and work out a logical sequence of dances.
- No two evenings are alike. No two groups are the same. You can only plan just so far in advance, for, in all probability, you will want to adapt, to extemporize and to ad lib—but it's so much easier if you come prepared. A lesson-plan or program should not be a shackle from which you cannot deviate. Rather it should serve as a guide and reminder toward a well-balanced course. Without some written reminders it's much too easy a matter to forget a figure or stray from the subjects you wish to cover. Work from a skeleton program and then have a list of other dances you can add after the evening is under way.
- Even the unknown factors have to be taken into consideration in your planning so that if newcomers drop in, or if for some reason or another the level of the evening is not what you anticipated, you are ready with an alternate plan to assure the success of the particular session.

- Assuming that the class you are teaching is not the only one you will ever teach, it is well to keep these lesson plans and make notes of ideas for changes and additions as they come up during the teaching. The more you teach the more you develop a style of teaching. Certain teaching methods become more refined each time you present a certain movement. Other gimmicks or remarks meet with little success and you'll want to make some written note to eliminate them in the future. Questions from the dancers are important. Often they point up certain phases of the course you should anticipate the next time. Don't trust your memory. Write them down.

- The jump from class to club dance is not a great one. To be successful both must be clearly thought out in advance.

- What is the difference between a successful dance and one that is unsuccessful? In all probability it can be summed up by the one word: "planning." The smooth dance that seems so casual and effortless is usually the one that has been most carefully planned in advance.

- The confusion of a normal square dance evening makes it virtually impossible to plan a well-balanced program as the dance is under way. On the other hand, in the quiet of your own home the job of programming a square dance is a relatively simple task. Taking the dances you wish to use during the evening, you can juggle the figures so that the patterns complement each other. A difficult square can be followed by a relaxer and you can check to see that there is a balance of stars, lines and divide the ring figures without being overloaded in any one category.

- Make the program out for the six, seven or eight tips you feel can be done during the evening, then list alternate dances, breaks, rounds and gimmicks that may be added once you have a chance to "size-up" the group. You've probably discovered that the same group may appear "hot" one night, dancing everything and anything, and the next meeting

*(Please turn to next page)*



they'll fall apart over even the simpler figures. Here again, a well-planned program will allow you to be flexible.

- Only use a dance after you have mastered it and have it fitted to your own style. Work out the "bugs" before you call it at a dance. "Reading" the calls may be necessary when you're checking out a dance for the first time before a workshop group, but reading calls in front of a large dance audience is like an actor *reading* his lines in a finished production.

- One caller, working with the same group each week (or every time the group meets) has the distinct advantage of maintaining a continuity that would be difficult to achieve when two or more callers alternate the calling chores. At a regular club dance, for instance, the caller will try to avoid spending the evening teaching or walking through new figures. He may introduce one new patter figure, singing call or round to the club on one evening and then see to it that the following programs include this particular dance so that the members have the pleasure of enjoying it. By noting this on his program for the evening and then again referring to it on the following meeting night, he can achieve continuity.

- Dancers can certainly sense a well-organized program. There is a definite comfortable "feel" to a well-balanced evening of dancing just as there is often an uncomfortable-tired feeling to an evening made up of only one type of dance. Those dancing to you have a way of knowing if you're relaxed and confident in your work and their enjoyment of your calling and teaching is in direct proportion to this confidence.
- Confidence comes from being prepared.

## SINGING CALL

### BLUE GOLD

By Bob Wright, Wichita, Kansas

**Record:** SIO X1106 A—With calls by Bob Wright,  
SIO X2109 A—Instrumental

#### INTRO:

Allemande left and do-sa-do your own  
Men star left across and turn that girl alone  
Gents star back and right hand swing at home  
Allemande left, and 'round the ring you roam  
Grand right and left when you meet box the gnat  
It's a wrong way grand and then right after that  
Do-sa-do your girl when you get home and then  
Swing 'til your blue moon turns to gold again

#### FIGURE:

Heads promenade half and have a little fun  
Cross trail the center and travel 'round just one

Two lines of four go forward up and back  
End ladies chain across the center track  
Chain them down the line turn all be gay  
Join hands and circle left and hear me say  
Whirl away and circle 'til you're home  
Swing the new girl she's yours, and yours alone.

Tag lines on ending:

**Swing her boys she's in your arms to stay**

Sequence: Intro—Figure twice for heads, Use Intro  
for middle break, Figure twice for sides, Use  
intro for ending.

### CRESSKILL FOLLY

By Marty Winter, Cresskill, New Jersey

The head two couples bow and swing  
Go up to the middle and back to the ring  
Forward again pass thru, lady go right  
Gent go left and head for home  
Do si do your pretty little baby  
And allemande left the corner lady  
Turn partners all right hand around  
Gents star left and don't be late  
Opposite girl with a catch all eight  
First by the right half way round back by the left  
Back by the left go all the way round  
Turn corner lady by the right  
Then partner left, go all the way round  
To the right hand lady for a wrong way thar  
Gents back in with a left hand star  
Spread that star but not too much  
Now box the gnat and throw in the clutch  
It's twice around that big ole' track  
Same little gal you box the gnat  
And pull on by and swing your own little  
Sweetie Pie.

## KEEP ALERT

### GIMMICK SOUP

By Bill Castner, Pleasant Hill, Calif.

Head two couples right and left thru  
Four ladies chain that's what you do  
Side two ladies chain to the right  
Sides half sashay don't take all night  
Heads cross trail go round one  
Stand four in line and have a little fun  
Forward eight now with your girl  
Face the middle, Calif. Twirl  
First couple right, next one left  
Grand chain eight with the folks you met  
Then do sa do to an ocean wave  
Balance forward balance back  
Box the gnat and face those two  
Grand chain eight as you always do  
It's right and left and face those two  
Star by the left and around you go  
Once around and the men turn back  
Allemande left in the same old track.

### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . . Round Dance Editor  
Bob Page . . . . . Square Dance Editor



### SKIPPY

By Jack Mann, Oakland, Calif.  
Head ladies chain don't take all night  
Two and four lead out to the right  
Circle four you're doing fine  
To an allemande left instead of a line.

### WORKS NICELY

#### BREAK

By Stub Davis, Waurika, Oklahoma  
Heads go forward, back with you  
Forward again, half square thru  
Box the gnat with the outside two  
Face that two, do a right and left thru  
Turn 'em around and pass thru  
On to the next and box the gnat  
Face that two, do a right and left thru  
Turn 'em around and circle four  
Just half around and no more  
Now dive thru, pass thru  
Right and left thru the outside two  
Turn 'em around and dive thru  
Square thru three-quarters round —  
Allemande left . . .

#### BREAK

By Warren Spears, West Plains, Missouri  
FROM A PROMENADE:  
One and three wheel around, box the gnat  
Face your partner, half square thru  
On to the next, right and left thru  
Turn 'em around, cross trail thru  
Allemande left . . .

#### DOUBLE WHAMMY

By Al Scheer, Dearborn, Michigan  
Head two couples swing a few  
Then down the center a right and left thru  
Same ladies chain across the way  
Turn 'em boys, then half sashay  
Circle eight while you're that way  
You're doing fine, ladies break and make two  
lines  
Forward eight and back you go  
Right lady high, left lady low  
Spin the gals and let them go  
Four men forward and back you run  
Split the ring go round one  
Behind those ladies stand  
Forward eight and then come back  
Dixie Chain on the double track  
Heads go left, Sides go right  
Dixie Chain don't take all night  
On to the next, two ladies chain in the usual way  
Turn 'em boys then half sashay,  
Allemande left . . .

#### BREAK

By Phil White, Panama City, Florida  
All four ladies chain across  
Turn 'em boys show 'em who's boss  
Sides right and left thru across that way  
One and three a half sashay  
Ladies go forward come back and smile  
Pass thru, turn left, go single file  
Gents pass thru, left allemande . . .

### PIKE'S PEAK

By Bob Pike, Springfield, Mass.  
Head ladies chain across the ring  
Turn them around and hear me sing  
Side two ladies chain to the right  
Turn them around and hug them tight  
Head two couples promenade  
Half way round don't be afraid  
Same two couples lead to the right  
And circle four don't take all night  
Head gents break and make a line  
Forward and back you're doing fine  
Forward again and square thru  
Right, left, right that's what you do  
A left to the next and pull straight thru  
Two couples facing in middle, other two  
behind them facing away from square.  
Now those who can right and left thru  
The outside four Frontier Whirl  
Those in the middle pass thru  
Left allemande your corner girl . . .

### BACK TO DIXIE

By Bill Hansen, West Covina, California  
Head ladies chain across the night  
Then same ladies chain to the right  
Turn 'em boys, hang on tight  
One and three do a half sashay  
All join hands circle eight that way  
Four girls now forward and back  
Half square thru across the track  
Girls turn back in front of that man  
Forward eight, back again  
Dixie chain across the track  
When you get there the girls turn back  
Go square thru three-quarters round  
Right, left, right with the one you've found  
Girls turn back behind that man  
Forward eight and back again  
Dixie chain in the same old lane  
Gents turn back, go left square thru  
Half way round, there's little Dixie,  
allemande left . . .

### CONTRA CORNER

#### JOHNSON'S SPECIAL

Suggested Music: Folkcraft 1150  
1, 3, 5, etc. cross over and active  
Active couples go down the outside  
Same way back to place  
Down the center four in line  
Same way back up the center to place  
Ladies chain across  
Chain them back  
Same two couples circle left once around  
Circle right, the other way back.

#### BREAK

By Gordon Blaum, Miami, Florida  
Head gents and your corner girl  
Go forward up and back you whirl  
Square thru full around just like that  
Partner right and box the gnat  
Pull her by go left allemande.



## THIS IS FUN

### BILLY BAYOU

By Tod and Orvillene Williams, Lamar, Colo.

**Record:** RCA Victor "Billy Bayou" by Jim Reeves #47-7380

**Position:** Open facing LOD.

**Footwork:** Opposite throughout, directions for M (Run player very slightly above normal speed)

**Intro:** **Wait 2 Measures: Bal. Apart, —, Touch, —; Bal. Together, —, Touch, —;**

Starting M's L balance away from partner on L and touch R to L; balance together on R touch L to R; end in CLOSED dance pos. M's back to COH.

**Meas.**

**1-4 Two Step Turn; Two Step Turn; Two Step Turn; Two Step Turn;**

In CLOSED pos. starting M's L do four right face turning two-steps along LOD. (end in SEMI-CLOSED pos. facing LOD)

**5-8 Heel & Toe; Two Step Fwd; Heel & Toe; Two Step Fwd;**

In semi-closed pos. place L heel to floor in front, touch L toe to floor in RLOD; do one two-step fwd. starting M's L; place R heel to floor in front, touch R toe to floor in RLOD; do one two-step fwd. (end in BUTTERFLY pos. M's back to COH)

**9-12 Side, Close, Cross, —; Side, Close, Cross, —; Walk, 2, 3, 4; (W twirls)**

Starting M's L step to side on L close R to L and cross L over in front of R; step to side on R close L to R and cross R over in front of L; (W also cross in front). Starting M's L M walks fwd in LOD 4 slow steps as the W twirls (2 twirls) R face in 4 steps under her own R arm and M's L arm. (End in BUTTERFLY pos as in meas. 8)

**13-16 Side, Close, Cross, —; Side, Close, Cross, —; Walk, 2, 3, 4; (W twirls)**

Repeat action of meas. 9-12.

**Bridge: Face to Face; Back to Back, Face to Face; Back to Back;**

In BUTTERFLY pos. progressing in LOD do 1 two-step face to face starting M's L; release M's L and W's R hands and swinging other joined hands fwd do 1 two-step back to back; repeat the face to face two-step; repeat the back to back two-step; (Manuv to CLOSED dance pos. ready to start the dance over again)

**Tag: Bal. Apart, —, Touch, —; Bal. Together, —, Touch, —; Bal. Fwd. —, Touch, —; Reverse Twirl and Bow:**

Repeat the two measures of Intro. except to end in semi-closed pos. facing LOD; bal. fwd. on M's L touch R to L; M then takes three quick steps almost in place, but backing up very slightly in RLOD starting on his R as the W does a reverse twirl (L face) starting on her L in three quick steps and bow.

Dance is done a total of four times.

Do the tag in place of the bridge the last (fourth) time through.

## SOMETHING DIFFERENT

### WALTZ TENDERLY

By Joe and Es Turner, Bethesda, Md.

**Record:** Windsor #4651 — 45 r.p.m.

**Position:** Partners facing, M's back twd COH, M's R and W's L hands joined

**Footwork:** Opposite, steps described are for M  
INTRODUCTION

**Meas.**

**1-2 Wait**

**3-4 Balance Apart; Balance Together (to butterfly);**

**5-6 Waltz Balance Left; Waltz Balance Right;** Step swd in LOD on L, behind on R, in place on L; repeat in RLOD starting R ft; **7-8 Waltz Twirl Under, 2, 3; 4, 5, 6;**

While M waltzes 6 steps in place, W does 2 waltz meas. in a rather wide R face circle under her R and M's L hands, ending in facing pos. M's back twd COH and touching both hands briefly in butterfly pos during last ct.

#### PART A

**1-4 Roll Away, 2, 3; Fwd, Point, —; Back, Point, —; Maneuver, 2, 3;**

Partners roll away from each other down LOD, M rolling L and W rolling R, to end in SEMI-CLOSED pos; step thru in LOD on R, point L toe slightly fwd in LOD, hold; step bwd in RLOD on L, point R toe slightly bwd and hold while turning head to glance at partner; maneuver in 3 steps to CLOSED POS, M facing RLOD;

**5-8 Waltz Turn (RF); Waltz; Waltz; Twirl (to open);**

Starting bwd in LOD on L ft, do 3 R face turning waltz meas while progressing in LOD; W makes a R face twirl under her R and M's L hands as M waltzes alongside to end in OPEN POS facing LOD with inside hands joined;

**9-12 Fwd, Point, —; Reverse Twirl; (Butterfly) Banjo Around, 2, 3; 4, 5, Turn;**

With inside hands joined, step fwd in LOD on L, point R fwd and hold; as M takes 3 steps slightly bwd in RLOD turning to face wall, W makes a 1 1/4 L face twirl under her L and M's R hands moving slightly in RLOD, to end in BUTTERFLY-BANJO pos with R hips adjacent and M facing twd wall; with the first ct of each meas accented by a "reach," do 2 waltz meas around each other in CW direction making slightly more than 1 turn and using the last ct to change quickly to BUTTERFLY-SIDECAR pos with L hips adjacent, ending with M facing diag twd wall and RLOD;

**13-16 Sidecar Around, 2, 3; 4, 5, 6; Twirl, 2, 3; Side, Draw, Touch;**

In BUTTERFLY-SIDECAR pos, do 2 waltz meas around each other in a CCW direction making slightly less than 1 turn and accenting the first ct of each meas with a "reach," to end with M facing diag twd



COH and RLOD; with both moving slightly down RLOD, W twirls R face under her R and M's L hands as M moves CCW around her into COH and down RLOD with 3 steps to end with partners facing, M's back twd COH and with M's R and W's L hands joined; step swd in RLOD on R, draw and touch with L;

#### PART B

**17-20 Fwd (back-to-back), Point, —; Fwd (face-to-face), Point, —; Deep Bal in; Manuv, 2, 3;**

In OPEN pos, step fwd in LOD on L while swinging joined hands fwd and pivoting to a back-to-back pos, point R ft twd LOD and hold; step fwd in LOD on R while swinging joined hands bwd and pivoting to a face-to-face pos, point L twd LOD, hold while taking CLOSED pos; step bwd twd COH on L ft in a DEEP balance, hold 2 cts; maneuver in 3 steps to face RLOD;

**21-24 Waltz Turn (RF); Waltz; Waltz; Twirl (to open)**

Repeat Meas. 5-8, Part A;

**25-28 Fwd, Point, —, Reverse Twirl; (Butterfly) Banjo Around 2, 3; 4, 5, Turn;**

Repeat action of Meas. 9-12, Part A;

**29-32 Sidecar Around, 2, 3; 4, 5, 6; Twirl, 2, 3; Side, Draw, Touch;**

Repeat action of Meas. 13-16, Part A, ending with partners facing. M's back twd COH, M's R and W's L hands joined.

#### BREAK

**1-6 Bal Apart; Bal Together (to butterfly); Waltz Bal L; Waltz Bal R; Twirl Under, 2, 3; 4, 5, 6;**

Repeat action of Meas. 3-8, Introduction

**Sequence:** Introduction, A, B, Break, A, B, Tag

**Tag:** Balance (slightly) Apart; Reverse the Twirl; Bow and Curtsey

### GOOD PRACTICE FOR SQUARE DANCERS

#### MORNING WALTZ

By Cleo Harden, Coalinga, Calif.

**Record:** Windsor #4651 — 45 r.p.m.

**Position:** Open dance pos, both facing LOD, inside hands joined

**Footwork:** Opposite throughout, steps described are for the M

**Introduction:** Wait two meas; balance away and acknowledge; balance together to resume open pos;

**Meas.**

**1-4 Waltz Away; Waltz Together; Waltz Away; Maneuver, Touch, —;**

Start L ft and do 1 waltz step fwd in LOD veering slightly away from partner; start R ft and do 1 waltz step fwd in LOD veering in twd partner; repeat Meas. 1; as W steps almost in place on L, touches R toe beside L ft and holds 1 ct; M takes a long reaching step fwd and in front of W on R ft pivoting 1/2 R to face RLOD, touches L toe beside R ft and holds 1 ct while taking CLOSED pos;

**5-8 Waltz (RF); Waltz; Waltz; Twirl (to open);** Start bwd in LOD on L ft and do 3 R face turning waltz steps making 1 1/2 turns while progressing down LOD; W makes a R face twirl under her R and M's L arms in 3 steps while M takes 1 waltz step fwd in LOD alongside W to end in OPEN pos, both facing LOD;

**9-16** Repeat action of Meas. 1-8 except to end in SEMI-CLOSED pos facing LOD

**17-20 Step, Swing, —; Back, Maneuver, Touch; Twinkle; Twinkle;**

Step fwd in LOD on L ft, swing R ft fwd, hold 1 ct; as M steps slightly bwd on R ft turning a little to face diag to R of LOD in anticipation of taking SIDECAR pos, touch L toe beside R ft and holds 1 ct, W steps almost in place on L turning about 1/3 L to face diag to R of RLOD in anticipation of taking SIDECAR pos, touches R toe beside L ft and holds 1 ct; start L ft and do 2 waltz twinkle steps moving in zig-zag fashion down LOD alternating from SIDECAR pos (L hips adjacent) to BANJO pos (R hips adjacent) with W crossing in back as M crosses in front;

**21-24 Twinkle, Walk Around, 2, 3; Waltz (RF); Waltz;**

Starting L ft and in SIDECAR pos, do one more progressive waltz twinkle step ending in BANJO pos, M facing diag to L of LOD; release hands and M moves in a small CW circle around W with 3 steps, R-L-R, turning about 1/3 R to end facing RLOD, while W makes about a 1/3 L face solo turn in place with 3 steps, L-R-L, to end facing LOD, partners take CLOSED pos; start bwd in LOD on L ft and do 2 R face turning waltz steps progressing down LOD and making 1/2 turn to end in SEMI-CLOSED pos facing LOD;

**25-32** Repeat action of Meas. 17-24 except to end in OPEN pos, facing LOD and ready to repeat the dance;

Perform entire dance a total of four times.

**Ending:** End the fourth sequence in OPEN dance pos, inside hands joined and partners facing slightly twd each other — and acknowledge. Do not twirl.

### SIMPLE WALTZ MIXER

#### CIRCLE WALTZ MIXER

By Jerry & Kathy Helt, Cincinnati, Ohio

**Music:** Any good 32 measure waltz at a peppy tempo

**Position:** One single circle around hall, all hands joined (with partner)

**Footwork:** Opposite; Directions for M

**Meas.**

**1-4 Balance Forward; and Back; Corners Roll; Across;**

All step forward on M's L, W's R, drop hands with partner and as the M on the W left steps back to position the W does

(Continued on next page)



*(Circle Waltz Mixer continued)*

- does a R face turn, (corners roll a half sashay) to the R side of the M and all join hands again in the circle.
- 5-8** Repeat Meas. 1-4  
**9-12** Repeat Meas. 1-4  
**13-16** Repeat Meas. 1-4  
**17-20** **Balance In; and Out; Slide in; 2;**  
W now on the M right will be a new partner, face the new partner (M facing LOD and W facing RLOD) with both hands joined, balance in COH, balance out away from COH, taking two slide steps COH.
- 21-24** **Balance Out; and In; Slide Out; 2;**  
With both hands joined balance away from COH M's R W's L and balance in COH taking two slide steps away from COH.
- 25-28** Repeat Meas. 17-20  
**29-32** Repeat Meas. 21-24  
All join hands in one circle ready to repeat the dance from beginning.
- Note: As the ladies roll across in Meas. 1-16 have the men say "Hello," "Thanks," "Goodnight," "Sweet Dreams," "Cheese," etc. to the ladies.

### **MORE UNCOMPLICATED DANCES**

For the caller of new groups and for any one who likes simple standard dances here are some good ones. Boxed above each dance is a short "key" to the possible purpose of the figure.

#### **DRILL FOR CALIF. TWIRL**

##### **DIP 'N' DIVE**

**(Inside Arch — Outside Under)**

**First couple out to the right**  
**Circle half and don't you blunder**  
**Inside arch and the outside under**

The active couple, number one, dives through the arch made by couple two. The rule here is that the couple in the center always arches and moves to the outside. The outside couple ducks into the center then makes an arch for the next couple. When a couple moves to the outside of the square the lady ducks (left face turns) under the man's raised right arm. This reverse of direction is called a California Twirl (in some areas a Frontier Whirl). Three couples work at one time. When couple number one is active they work with couples two and four. The patter continues until the side couples have returned to home and the active couple is again in the center of the square.

**Dip 'n' you dive and don't be slow**  
**Inside high, outside low**  
**Inside arch and the outside under**  
**Inside arch and don't be slow**  
**One more duck and on you go**

From this point the active couple can work a right and left through with couple number three then move on to couple four and repeat the Dip 'n' Dive pattern.

#### **FLOWING MOTION DRILL**

##### **THREE LADIES CHAIN**

**(One Version)**

**First couple bow and swing**  
**Lead right out to the right of the ring**  
**Circle four in the middle of the floor**  
**Go full around**  
**Two ladies chain**  
**Three ladies chain on a longer track**  
**Chain them over, chain them back**  
**The men stay there like a rock in the sea**  
**Keep on chaining till you chain all three**

Ladies one and two chain. The outside man courtesy turns lady one but the man in the center simply gives lady number two his left hand and as he turns to face couple four lady number two walks past him to give a right hand to chain with lady number four. This chaining action repeats back and forth across the set with the active man in the center changing his position to allow each of the three working ladies to move across until the side ladies have returned to home and the active man has his partner back.

#### **SINGING MIXER**

##### **PUT A RING ON HER FINGER (Circle Mixer)**

By Chet Held, Portland, Oregon

**Record:** Windsor #4170 "Put a Ring On Her Finger"

**Form one big circle on the floor**  
**All join hands and circle left, around the ring you go**  
**Allemande left your corner, your partner do-sa-do**  
**Swing now with that corner girl and keep her for your own**  
**Allemande left new corner and you promenade your own**  
**And — put — a ring on her finger, a kiss on her cheek**  
**All the couples backtrack, she'll marry you next week**  
**Gals turn around and box the gnat**  
The man behind you, gals.  
**And do-sa-do that man**  
**Promenade around the ring, you promenade the land.**

#### **SPLIT RING VARIETY**

##### **SPLIT YOUR CORNER**

**First and third go forward and back**  
**Forward again, split your corner to the outside track**  
Actives go into the center, turn their back on their partner and head through the nearest side couple.  
**Separate and don't you fall**  
**See Saw partners one and all**  
Left shoulders 'round each other  
**Turn your corner right, by the right arm 'round**  
**Back to your partner with a left arm 'round**  
**Now promenade your corner when you come down.**  
Turns are with a forearm. Repeat once more for the heads, then twice for the sides.



## LADIES CHAIN—RIGHT AND LEFT THROUGH

### THE ROUTE

One and three you bow and swing  
Then head right out to the right of the ring  
Circle up four you're doing fine  
Head men break and you form a line  
Forward eight and back with you  
Forward again and a right and left through  
Turn right around and a right and left back  
Two ladies chain across the set

From one line to the other

Down the line two ladies chain

Within the line

Across the set two ladies chain

Down the line two ladies chain

All have partners now and can circle left or promenade or:

Four ladies grand chain

Turn 'em right around and grand chain back

Ladies center and back to the bar

Men to the center make a right hand star

Go all the way around to the rhythm of the band

There's your corner — left allemande.

## A VERY SIMPLE MIXER

### PARTY MIXER

By Jerry and Kathy Helt, Cincinnati, Ohio

**Music:** Can be adapted to many

**Position:** Square dance promenade position, facing LOD

**Footwork:** Opposite

**Meas.**

1-2 **Walk, 2, 3, 4, 5, 6, 7, Face;**

Walk forward in LOD 8 steps to face partners, M back to COH, W back to wall

3-4 **Away, 2, 3, 4; Together 2, 3, 4;**

Back away from each other 4 steps then forward to partners 4 steps.

5-6 **Right Hand Swing Once and a Half Around**

Partners R forearm joined turn 8 steps around.

7-8 **Corner Left Hand Swing, Take This Maid and Promenade**

Corners left forearm swing 8 steps. Keep this girl in a promenade position ready to repeat the dance from beginning.

## GOOD ALL-WORK PRACTICE

### SANTA FE STINKER

First and third bow and swing

Go up to the middle and make a ring

Circle to the left and here we go

When you're straight do a do paso

Head two couples circle 360° in the center of the square

Partner left with a left arm 'round

Opposite right with a right arm 'round

Partner left with a left arm 'round

Now, corners ALL with a right arm 'round

Partners left with a left arm 'round

Go all the way 'round

To the right hand lady with a right arm 'round

Turn far enough with partners to be set for right hand ladies

Partner by the left with a left arm 'round

Go full around

Eight to the center with a right hand star

Men catch the star first, then the ladies continue a half turn more to join the same right hand star behind their partners.

Walk right around but not too far

The girls reach back with your left hand

Each lady puts her left hand over her right shoulder and takes the left hand of the man behind her

Now, allemande left and a right and left grand

Releasing the star, corners do a regular left allemande

## MORE THAN ONE ACTION IN PROGRESS

### LADIES THREE-QUARTER CHAIN

First and third go forward and back

Those ladies chain (star)  $\frac{3}{4}$  'round

The men move a quarter 'round the town

(same girl) Chain them in as you did before

Men move a quarter 'round the floor

Chain them in and do some tricks

Now pick them up like picking up sticks

Chain them in like you used to do

Now go back home and turn you two.

The key to this one is that the active ladies always star right and move three-quarters around the square. The active men move one-quarter to the right outside the square to turn their own partner with a courtesy turn. The first time they meet, the ladies have to split the side couple to go out to meet their partner and they then cut back through to go into the center to star again. Each time the ladies star three-quarters and the men move one-quarter. Each time the men courtesy turn their own partners. This dance can be varied by having all four couples active at the same time. Just remember the above traffic rules.

## NUMBERING OF POSITIONS

### MISSOURI HOEDOWN

First old couple bow and swing

First gent promenade the outside ring

Move to the right, counterclockwise

Now turn your partner with a right arm 'round

Your corner by the left when you come down

Back to your own with a right arm 'round

Go all the way around

To the right hand lady with a left arm 'round

Now back to your own with a right arm 'round

Only the active man and the lady he turns are in motion

Two men, two and one, promenade the outside ring

Repeat the entire sequence for men one and two, with two in the lead

Three men, three, two, one, go 'round the outside Have some fun

Repeat the figure with three men active. Three leads.

Now, all four men, Four, three, two and one

Go 'round the outside.

Everybody's working



### **LINES DIVIDE QUICKIE**

By Dr. Myron Redd, Marceline, Missouri

One and three forward up and back with you  
Forward again cross trail thru  
Go up the outside around two  
Box the gnat at your old back door  
Back up now two lines of four  
Go forward eight and back you glide  
Pass thru and the lines divide  
Pass two and line up four  
Forward eight and eight fall back  
Cross trail thru but U turn back  
Right to your opposite box the gnat  
With the lady on your left, left allemande . . .

### **STRICTLY ADVANCED BUT WORKABLE!**

### **CONFUSER NO. TWO**

By Fred Bailey, North Las Vegas, Nevada

Four little ladies chain across  
Turn 'em, boys, and don't get lost  
The head two couples a half sashay  
Into the middle and back that way  
Cross trail thru and U turn back  
Left and right thru across the track  
Turn 'em around and pass thru — STOP  
Face the sides and right and left thru  
Turn 'em around and dive thru — STOP  
Face the middle and cross trail thru  
(the other middle!)

Make a U turn back  
Left and right thru across the track  
The sides to the middle, square thru  
Right, left, right, you do  
Partner left and pull her thru  
Around the corner from where you're at  
Into the middle, double the gnat  
Do it twice with the old right hand  
Pull her by, left allemande  
Here we go, right and left grand . . .

### **BREAK**

By Bob Dennington, San Diego, Calif.

One and three promenade  
Half way round that's what you do  
Two and four right and left thru  
Head ladies chain across the way  
Turn 'em boys a half sashay  
All four girls go forward and back  
Forward again and square thru  
Three-quarters around to beat the band  
Find old corner left allemande .

### **TWIRLERS SPECIAL**

By Ernie Felsted, Bettendorf, Iowa

First and third bow and swing  
Go up to the middle and back again  
Forward again and square thru  
Four hands by that's what you do  
Right and left thru with the outside two  
Turn your girl and dive thru  
Square thru in the middle  
While two and four swing your girl  
Then one and three California Whirl  
And do a Dixie Chain  
Lady left, gent right  
Allemande left, etc.

### **HALF-MULE SQUARE**

By Don Anderson, Concord, Calif.

Head two couples half square thru  
Then half square thru with the outside two  
Form two lines you're facing out  
Then bend those lines and hear me shout  
Half square thru don't turn about  
Center four half square thru  
Separate go round one  
Into the middle — All turn back, allemande left.

### **A BREAK**

By Fred Applegate, La Mesa, Calif.

First old couple, stand back to back  
Separate to the outside track  
Three-quarters round, just you two  
Stand between the old side two  
Forward six and back with you  
The right hand high, the left one low  
Spin the ends and let 'em go  
New first couple a half sashay  
All join hands, circle left that way  
The girls turn back, Dixie grand  
Right, left, right, left allemande, etc.

### **TURN BACK OR ELSE**

By Milton Lease, Palm Springs, Calif.

Side couples right and left thru  
Turn 'em around, chain 'em too  
Head couples a half sashay  
Lead to the right, circle half that way  
Half way round then a quarter more  
All back up to lines of four

Two ladies in middle and gents on the end of  
lines at the head of the set

Forward eight and back with you  
Half-square thru with the opposite two

Ending ladies away from square side by side  
gents facing in middle

Ladies turn back, double pass thru  
Men turn back, three-quarter square thru  
Right, left, right, pull 'em thru

Ending with ladies facing in middle men  
facing away from square

Gents turn back, ladies pass thru  
There's your corner facing you Allemande left.  
End with original partner.

### **FOR NEWER DANCERS**

### **HEATWAVE**

By Larry Hill, Phoenix, Arizona

Ladies to the center and back to town  
Gents star left, a left hand star go all the way  
around  
Meet your own with a do-sa-do  
Back to back and around you go  
Men star right on a heel and toe  
Meet your own with a do-pas-o  
That's her by the left and the corner by the right  
Now her by the left like an allemande thar  
Gents back up in a right hand star  
Shoot that star and get red hot  
Turn the right hand lady with a right hand  
around  
Back to your own go all the way around  
To the corner lady with a right hand around  
Back to your own and hold on tight  
Promenade around don't take all night . . .





*Bob Finley—San Diego, Calif.*

**B**OB FINLEY dipped into calling while he was serving as president of the Diamond Squares in Pacific Beach, Calif., in 1953. It was amateur night and Bob did his stuff at the mike to such enthusiastic response from the group that he was immediately launched into this new phase of his hobby.

It is to Ed Gilmore that Bob gives all the credit for starting him off on the right side of the mike. Ed's one-day seminar in San Diego did the trick and provided the necessary basis for Bob's fine approach to calling. Bob has served two terms as Chairman of the San Diego Callers' Association and is also a member of the Palomar Callers' Association in a neighboring area.

Calling and teaching for two major clubs plus an increasing number of one-night stands and participation in festivals, have introduced Bob's easy-to-understand but challenging calling, delivered with a hint of his native Missouri drawl, to many California dancers. His wife Marge complements him charmingly in her behind-the-scenes duties.

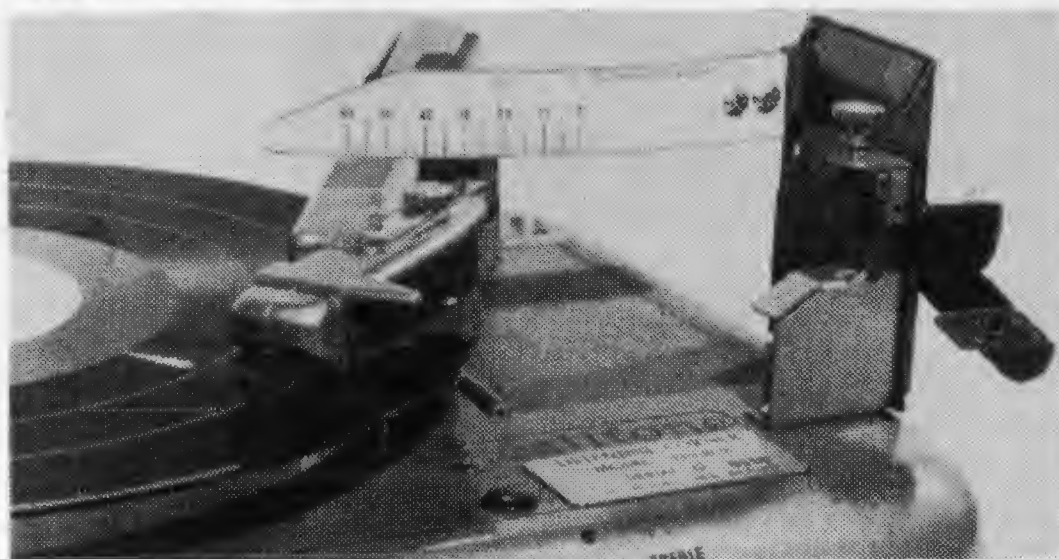
Bob has originated and staged several successful exhibition dances at the annual Fiesta de la Cuadrilla in San Diego. His Square Dance Clinic at the 1958 Fiesta was an especial hit due to its originality.

The Finleys attend a weekly round dance class and promote rounds in their square dance clubs. Their philosophy that good teaching is one of the most important phases of square dancing has brought many new well-trained dancers into the activity.

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For information write —

Helen Dial, 113 Walton Drive, College Station, Texas

### JACK MAY'S FRIENDS

In the March Sets in Order was printed a letter naming some of the callers who had done a great deal to further the cause of square dancing in Toledo, Ohio. Since that time two letters have been received asking to have the name of Jack May included in this list. Jack has several active groups, including the Sun Set Organizations, with 40 sets of teen-agers. He works hard to bring all the latest figures to the Toledo dancers and his wife, Lillian, works closely with him.

### WHEN YOU SEND US YOUR ITEMS

Take note, reporters! When you are contemplating sending news items, calendar dates, party reports, etc., to Sets in Order, please remember the following very important admonitions. Our *deadline* for copy to be in our office is the *first of the month* preceding date of issue! Send in the report on your big dance or festival immediately after it is over; otherwise, it will be "old" news. Seasonal party news can rarely be used because of our deadline situation, so consider it carefully.

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*Written by Ed and Louise Miller*

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*Written by Jack and Ruby Glenn*

*Music by Jack Barbour  
and His Rhythm Rustlers*

**45 rpm**



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1600 SUNNY CREST • FULLERTON, CALIFORNIA





Gay and Dottie Wright—Auburn, Wash. **S**QUARE DANCING was just getting going in the Seattle area, about 10 years ago, when Gay and Dottie Wright became interested in the teaching angle. Their first classes were sponsored by the schools, under Adult Education. In 1950, the Wrights attended Pappy Shaw's June Class and on their return opened classes in Tacoma under the supervision of the Park Department, with which they are still working. Altogether they have four square dance clubs, two round dance clubs and two classes to keep them busy.

The Wrights were a part of the Round Dance Staff at the National Convention in San Diego and have attended several square dance camps. They have served as Round Dance Editors on the State Federation magazine, "Footnotes" and aided in the formation of the Rainier Council. They are also charter members of the Puget Sound Callers' & Teachers' Assn.

Gay and Dottie feel that each teacher has a tremendous responsibility, in teaching, to choose the dances most suited to each individual group he teaches. Gay believes in keeping teaching and dancing in the realm of fun; Dottie's greatest thrill, in teaching the rounds, is in seeing the dancers executing the steps in unison, to each beat of the music. The even flow of music and dancers thus become a single unit, beautiful to watch.

The Wrights have found their perfect rhythmic expression in round dancing.

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Anticipating that so many hundreds of square dancers will be visiting Denver during the National Convention, Hilb Manufacturing Co., 14th & Lawrence, Denver, has issued an open invitation thru Mort Blager, Sales Manager, to groups of dancers to visit this establishment. Hilb makes men's western clothing and squaw dresses of infinite variety. The factory will be open 8 to 11 A.M.; 12 noon to 4 P.M. and is near Convention headquarters.

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SUMMERLAND 2, CALIFORNIA

## SUMMER CAMPS

Summer camp notices which did not arrive in time for our regular listing in April:

May 15-17—South Eastern Iowa Callers' Assn. Callers' Institute, YMCA Camp, Ottumwa, Iowa. Ed Gilmore. Write Gib Baker, 136 Lincoln, Ottumwa, Iowa.

May 29-31—2nd Annual Memorial Day Vacation Camp, Camp Kaufmann, Md. Neil Carsons, Art Hackins, Ruth Montgomery, Clair Youngs, Pete English, Don Horns, Carl Nolands. Write Jane Hacking, 815 Marlo Dr., Falls Church, Va.

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but the electric light may still  
turn out to have practical uses —

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Calling

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on the flip side

J Bar L 4119 Hazel Eyes, with calls by Joe Lewis—backed by Hazel Eyes, a round

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If your dealer doesn't have J Bar L Records, ask him to write Sets in Order.



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### THOUGHTS ON ROUND DANCING AS RELATED TO SQUARES

*By Ella Reinsberg, Detroit, Mich.*

**T**O INTERPRET our dancing philosophy is quite a tall order. I suppose all teachers, regardless of what they teach, are motivated by a desire to help others and that feeling had always prompted Dick and me to do what we have done in round dancing. We passed along to others the skills we worked so hard to acquire and our greatest rewards have al-

ways been measured in the satisfaction of watching them develop and learn to love dancing as much as we do.

We have seldom found a good square dancer who could not master the rounds, if he chose to do so. Similarly, a good round dancer quickly finds full enjoyment of the squares because he has already learned rhythm and the thrill of dancing to music. While we teach nothing but rounds, our efforts are pointed towards equipping the square dancer to enjoy today's rounds at his square dance club.

### CONVENTION RELEASES...



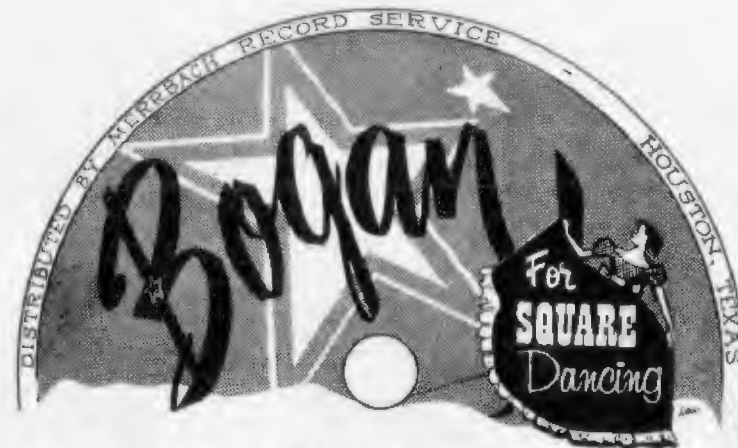
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Key of G

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1203 — FIVE STAR RAG, Key G TRIUMPH HOEDOWN, Key G

#### B-E RECORDS (New Company)

HD 701—BLUE RIDGE BREAKDOWN/DURANG'S HORNPIPE  
SC 801—HI LE, HI LO, called by Buford Evans, flip inst.

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## VEE GEE SQUARE DANCE PATTERNS



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Many of the callers today cannot spend the time to keep current in the rounds while staying on top of the latest square dance patter. We feel the true role of the "square dance round dance teacher" is to relieve the caller of this extra work and preparation and free him for full concentration on the prime mover of the whole activity—square dancing. In fact, in the six groups we teach regularly, many callers and other round dance teachers are registered, which pleases us immensely because we are thus able to multiply our instructions and methods in considerable degree.

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### FIRST FLING — BOB PAGE

Caller and dancer friends of Bob Page, Sets in Order's Square Dance Editor, got together on March 8 to surprise him with a party marking his ten years as a square dance caller. Bob arrived at Vichy Springs in Napa, California, in casual clothes all set for an outing, to be greeted by this assemblage and a "This is Your Life" sort of program, sparkplugged by Nonie Moglia. Taking the cue from "Second Fling," Bob's recording, the theme was "This is Your First Fling—Bob Page."

Members of Bob's clubs represented the

many friends who had written from such distant spots as Texas, Michigan, Colorado, Missouri, Florida, Oregon, Kansas, as well as California. They took Bob's first mike, gilded it, mounted it on an oak and glass stand and inscribed it with an appropriate sentiment. Lee and Mary Helsel were on hand to represent Sets in Order and to present Bob with a framed metal "stamper" of his recording.

Bob's lovely wife, Nita, who was in on all the planning, proved that a woman *can* keep a secret. Bob was a most surprised honoree—and a most gratified one.

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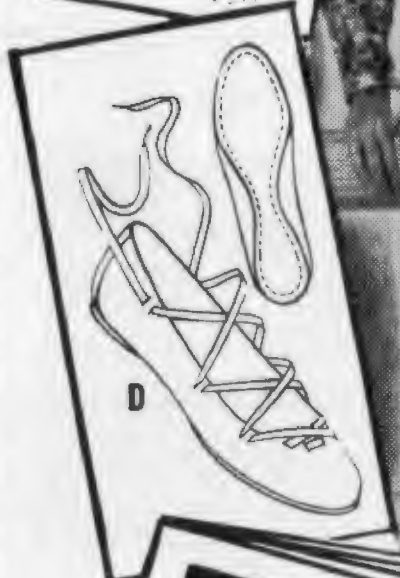
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aspect of Larry and his work with these small fry is his unique method of handling them. During all of this busy and exciting afternoon there was not one untoward incident, so intent were the children upon the caller and so adept was he in balancing "quiet" routines with an opportunity to give vent to great bursts of noise. The occasion was a most heartening spectacle and the children had a real ball.

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reflects a lot of sentiment. It started as an ordinary squaw type dress made from pale blue magic crepe but the trim is the unusual part. I am using odd bits of rick rack, braid, etc., that have been left over from dresses that my square dance friends have made. This may sound bizarre but with a little planning it works out beautifully and will remind me constantly of our dancing friends.

—Mrs. Bob Brainard, Cedar Rapids, Iowa

Mrs. Brainard will receive a crisp new one dollar bill for her Square Gem.

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### OLD WEST IN MONTANA

Johnny LeClair will call at the Montana Diamond Jubilee Square Dances on May 21-22. This scintillating event will take place in Miles City, where the Main Street will be decked out in Gay 90's style, with long fronts on all the buildings and hitchings posts replacing parking meters! Residents will dress in the style of 1884 and the program includes a big western parade, rodeo, stock shows and a pageant, in addition to the square dancing.

—Lloyd Mackin



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Time Whenever or  
Wherever Lee Calls.  
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Will Love These  
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'Nuff Said!  
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Music by Melody Cowhands

Let's Rest the Plow and Travel on to Denver

### HILLBILLY LODGE

Hillbilly Lodge in its beautiful setting in the San Jacinto Mountains at Idyllwild, Calif., might truly be termed the "house that square dancing built." At least the present lodge comes under that category for when square dancers Phyllis and Stan Peterson took it over, it was a ramshackle ex-movie theatre. Stan, being one of those generally "handy" people around carpentry, etc., and Phyllis bubbling with new ideas made a team that has transformed the building into an attractive one with



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## 6th CALIFORNIA CONVENTION

Several "firsts" were the order of the day at the well-organized and smoothly-operating 6th California State Convention in Sacramento on March 20-22. This giant affair—with some 7100 registrations tallied—marked the first of its type in Sacramento and that the non-dancing citizens were interested to the point of awe was attested to by the numbers watching from the balcony at the Municipal Auditorium, while 200 squares danced on the floor below. At the same time an additional 100 squares

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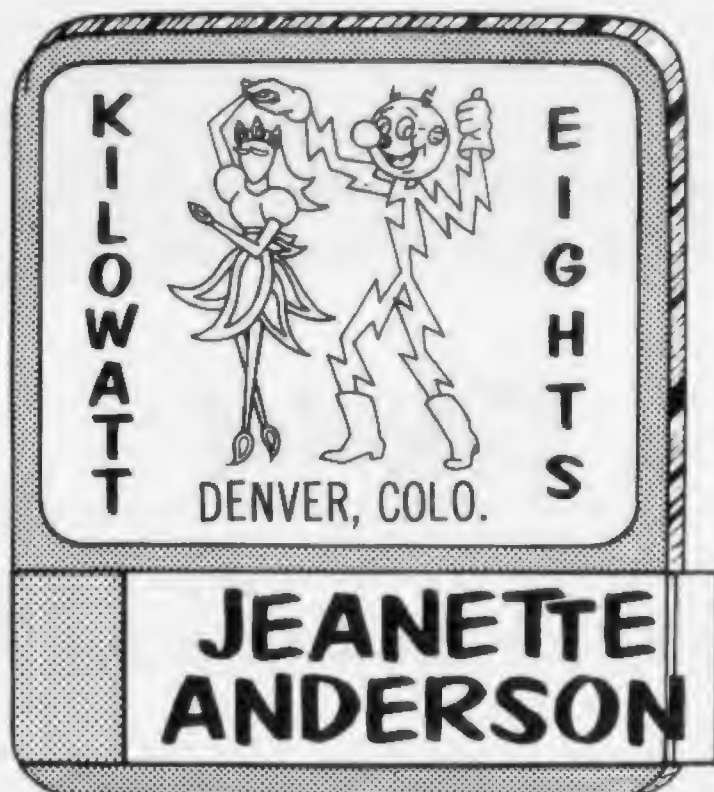
STAFF: Jim & Ruth Brower, Texarkana, Texas; Gordon & Edna Blaum, Miami, Florida; Dick & Evelyn Doyle, Milton, Mass. and others.

Write Gordon Blaum, 7400 S. W. 37th St., Miami, Fla.  
**Y'ALL COME!**

were dancing at Governor's Hall.

Another innovation was the convenient telephone service, including Long Distance, set up in the lobby of the Auditorium. Here dancers could easily call back home and check on the family.

Dividing the men and the women for the duration of one lunch-time worked out nicely, as the women attended a beautifully presented Fashion Luncheon in one room of the Elks' Temple; the men herded across the lobby into another room where they were regaled with a talk by the irrepresible Chuck Jones



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The After Party on Saturday night was given at the El Dorado Hotel Main Ball Room.

Refreshments were followed by fast-paced entertainment with Bob Van Antwerp as M.C. John Strong M.C.'d square dancing in another room for the ones who simply refused to stop.

The Bill Stapps, General Chairman; the Lee Helsels in charge of square dancing and the Bill Barrs on rounds, as well as the rest of the Executive Committee, made the Convention wheels click at a rapid rate.

Next year's State Convention will be in Los Angeles, under the direction of Bob Paden, Associated Square Dancers.

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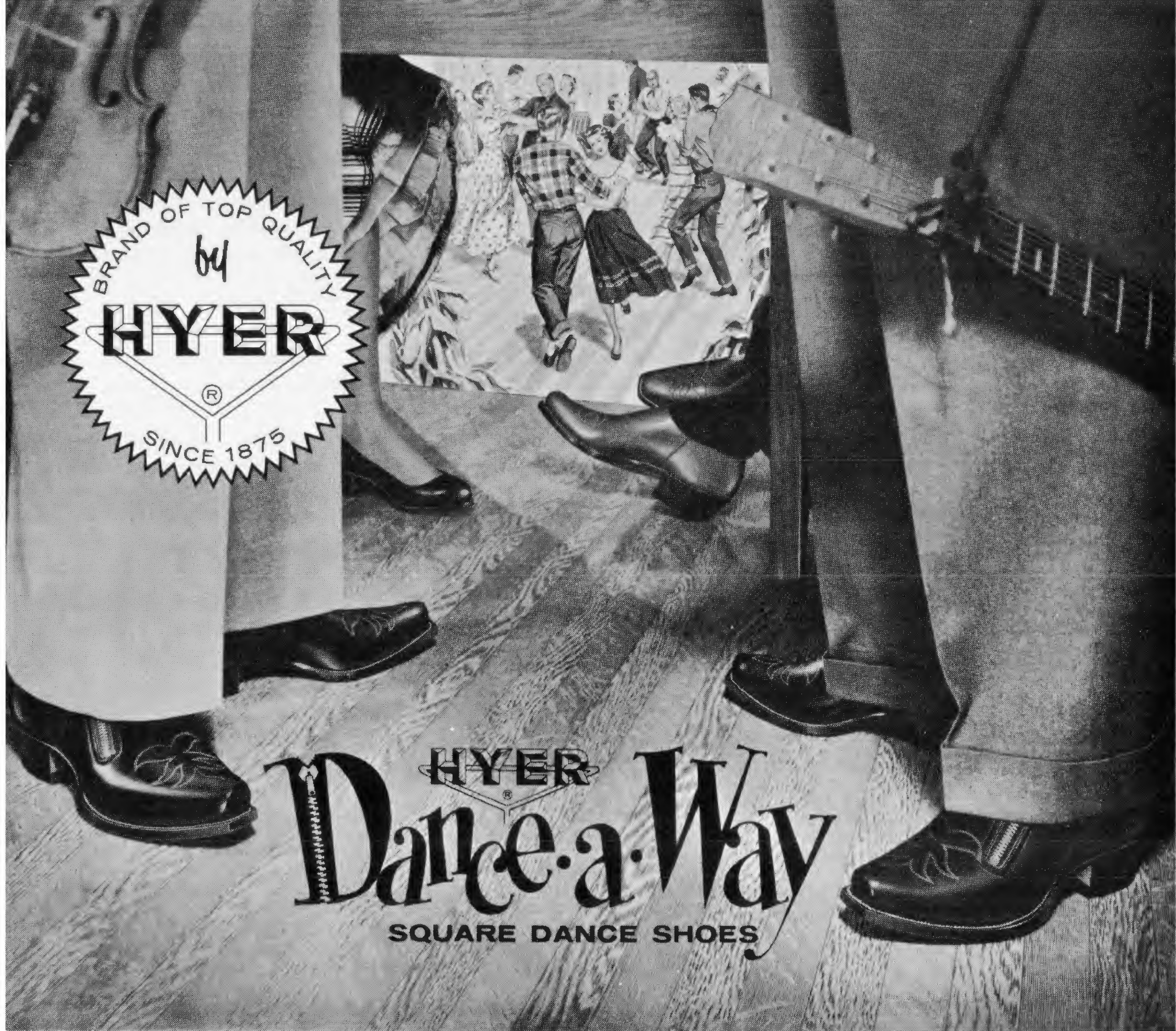
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### TRAIL DANCES TO CONVENTION

The 8th National Convention at Denver will be ringed concentrically by Trail Dances during the week prior to May 28.

May 23—Frank Lane at Hellenic Mem. Bldg., Salt Lake City, Utah.

May 23-24—Bruce Johnson at Community Golf Club Pavil., Dayton, O.

May 25—Mountaineer Square Dance Club City Park Hall, Flagstaff, Ariz.

May 25—Bruce Johnson at Fairview Park Pavil., Decatur, Ill.

May 26—(Corrected Date). Black Hills Square Dance Assn., Bon Air Ballroom, Rapid City, South Dakota.

May 26—Omaha Callers' Assn., Riverview Park Pavil., Omaha, Nebr.

May 26—Harolds Squares & Bar Nothin'—City Hall, Columbus, Nebr.

May 27—Cal Golden and Fred Staeben, Colorado Springs, Colo.

May 27—Bustles and Beaus—Wray, Colo.

May 27—Contact Harold Weselquist, Denver.

May 27—(Contemplated). Trail-End Round Dance in Denver. Write John Brownyard, 4185 Green Court, Denver 11.

## Be Our Guests TRAIL DANCE

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The plan was that we would send a crisp, new  
dollar bill to each contributor of a handy  
square dance idea that we printed. Since we  
started we have sent out quite a few of the  
dollars without incident until this last Febru-  
ary. Seems that in that issue we ran a Square  
Gem sent in by a Neil Barden, Lebanon, N.H.  
telling how he had grown tired of using tea  
cups to figure out squares and had made up a  
set of eight 3-inch high figurines of men and  
women to do the job. Sounded like a fine idea  
so, in printing his letter we acknowledged, in  
very small type, that a dollar bill was on its  
way. If things had stopped there all would be  
well. Instead, writer Barden began receiving  
letters from all over the country enclosing  
crisp, new one dollar bills and asking that they  
be sent a set of figurines. It isn't that Neil re-  
sents the money; it's just that he can only turn  
out two sets a day and for a dollar — man —  
you just can't do it! So, dear readers, please  
send no more money, unless it's at least \$5 for  
a set. That's what our friend figures it's worth.

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(Letters continued from page 6)

Eastern callers had trained their dancers. I found no basic differences and no variations of terminology which presented problems...

Joe Haase  
Tucson, Ariz.

There was a difference some twelve years ago when we first visited Charlie Baldwin, Howard Hogue, Ralph Page and others back in Massachusetts. While the areas have now included many of the contemporary figures and styles they still retain that wonderful — smooth attention to phrasing we enjoyed so much. Editor.

Dear Editor:

I don't know how the rest of you square dancers feel but I for one am getting a little disgusted with a lot of these new dance calls. The only kind of a call you can rely on now is the singing call. They all seem to conform to some kind of a pattern.

I just got in from a dance and it's time I should be in bed but I have to get this off my chest. At this dance this eve, we did about 14 kinds of square thru's, 17 different Dixie chains and the only one we didn't do a "double Dixie 1½ square thru with an outside loop de do and a ½ sashaydoodle" with, was the caller, and

he had both hands on his mike and only 13 foot of mike cord or he would have been in a square.

It's getting so we spend half or more of our time walking thru dances and then only about half of the squares get thru. It would be nice to do some of the old dances we did 6 or 8 years ago, even if only one or two couples are working at a time. I would rather be standing at home position... than to be running around all over the place wondering where I am...

V. C. Willson  
Garden City, Kansas

Dear Editor:

...Let's keep Square Dancing at a Fun, Popular Intermediate level and breed good fellowship as it should be. Let these high class advanced dancers form their own little group and glare at one another while the rest of us are laughing and having fun. Walter Uhly

Northwoods, Mo.

My golly. Sounds as though all of you letter writers got together for this go-round. Editor.

Dear Editor:

...The writers... have as volunteer callers been conducting square dances for the patients



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at (State Hospital) Alton for the past two seasons. We have experienced excellent response and appreciation from our dancers with 100 to 110 attending each night... We ended the current season with a Graduation Party at which the dancers proudly displayed their fine square dance togs which were so generously contributed by the members of the local square dance clubs; Merry Mixers, Suzy Q's, Pairs and Squares and Gadabouts... We wish to express our appreciation for the wonderful cooperation of the hospital staff, the other volunteers and everyone concerned. This activity is truly a source of great pleasure.

Larry Westcott and "Frog" Ketterlin  
Edwardsville, Ill.

If you've never worked with mental patients, disabled veterans or the blind you still have ahead of you one of the greatest thrills square dancing has to offer. We remember once doing some dancing for the little patients at Children's Hospital here in Los Angeles. As we danced in the court yard surrounded by the 11-story building on all sides we'll never forget the sight of those hundreds of little faces pushed against the screens and windows trying to get a better view. Yes sir, experiences such as this rate mighty high in our book. Editor.

Dear Editor:

... We do enjoy Sets in Order and all the helps for parties - and calls for beginners and the advanced.

Ray Keunen  
Conway, Iowa

Dear Editor:

Enclosed is a check... for a print of the (Sets in Order) film... This is what we propose to do: the 7100th Support Wing is buying the film but they are turning it over to the European Square Dance Leaders' Assn. for use. We have assured them that it will be in

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period immediately preceding the beginning  
of dance classes in the area . . . We are an ambi-  
tious group and hope to accomplish much for  
square dancing thru the use of this film.

M/Sgt. Ralph Hay  
Wiesbaden, Germany

This little ole 15-minute color film we made  
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Several hundred prints are in circulation in  
schools and colleges all over the country. Any  
other groups wishing to see the film or use it to  
win over new members to square dancing can  
get the info. regarding a purchase or a rental by  
just writing us. Editor.

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Bill Castner



Jean and Roger Knapp

Dear Editor:

It's now three months since being taken to the hospital and expect within the next week to be back home. Would like thru your magazine to express our thanks and appreciation to the various clubs of Florida who made our dance of January 16 a success . . . Without all the co-operation the dance could not have been. Also (we appreciate) the many letters and cards we have received.

Herb and Hazel Cassell, Jupiter, Fla.

Herb and Hazel whom we met in London ran

into a bit of tough going when late one night on the way home from a dance a car plowed into the brand new sedan they were driving. We visited Herb in the hospital when we were in Florida and are so pleased that both of the Cassells are on the mend. Editor.

Dear Editor:

. . . Would you tell Chuck Jones for me, that his Note Book this month (February 1959) was perfect and I am going to read it to my classes and clubs . . . Osa Mathews

Palm Springs, Calif.

We have enough trouble with Chuck, as it is, without telling him he's good. Editor.

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## **SQUARE DANCER TYPE HUMOR**

One sure way to tell if a fella is popular or not is the way he gets ribbed in public. One of the most ribbed—and in the nicest way—is caller Frankie Frankeberger of Los Angeles, one of whose clubs is the Reel Heels. Now these Reel Heels put out a monthly sheet edited by Wavy James which is printed on green paper. In one issue they carried a column like this: "Now, about Frankeberger's new Cad. We may as well look the facts right square in the eye-balls. Some folks are bound to say, 'Frankeberger was color-blind the day he bought that Cad' 'Frankeberger should have saved his money for seeing-eye Houn'-Dawg!'—Stuff like that.

"But you won't catch us Reel Heels saying stuff like that. What us Reel Heels say is, 'It's a free country, ain't it?' 'A man's got a right to buy any color of Cad he's got a mind to, ain't he?' 'Frankeberger don't go around telling us what color of Cad to buy, does he'—'but BUBBLE-GUM PINK!'"

And then, brightly affixed to the bottom of the page, a little square of violent pink, bearing the words, "Good Grief!"

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### SOME DO'S AND DONT'S ON BEING A "GOOD SQUARE"

*By Willard Hawke, Ft. Lauderdale, Fla.*

1. Be a good listener. Let your caller be your authority at all times on points of the dance and listen closely when he is explaining something. He knows, or he wouldn't be up there.
2. Aim high to become a good dancer. After a considerable time, when you think you know all there is to know about it, you will find there is still some to learn.

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3. Be tolerant with others in your square. Even tho' we all like to dance in good squares, mistakes are human and a "good square" will be a good sport and overlook them.
4. Be courteous and considerate. Thank the others in your square after the dance.
5. Come to the dance as physically and mentally alert as possible. If you must indulge in a drink, do it when you are going to have nothing to do with square dancing. A "good square" should be able to think clearly and fast at all times to dance well.

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I started my second year in April and will travel to any part of the United States or Canada in any season to call your dance. Dates already arranged for include May 9th Illinois; May 28-30 National Convention in Denver; June 6 Great Falls, Montana; June 24 Ottawa, Canada; Colorado and Northwest late July and early August; October 9-10 Toronto. Festival invitations accepted.

**FOR FURTHER INFORMATION WRITE JOE HAASE**

**Route 7, Box 475, Tucson, Arizona, MA 2-9944**



## ROUND DANCE POLL

Results of the latest poll conducted by Sets in Order to determine up-and-coming round dances of merit, add up like this: For Square Dancers; Left Footed One Step clear out in front, Trudie, Waltz Caress and Twinkle Toes. For Round Dancers; Sorrento in the lead, followed by Forget Me Not and Near You tied with Desert Song.

"Dances of the Month" chosen in various areas include (in March); Sentimental Touch (Callers' Assn. of No. Calif.), Cinderella Waltz

(Yellowstone Square Council, Wyo.), Just Foolin' Around (Cleveland Round Dance Council, Ohio). For April, to press time, the following had been chosen: Waltz Caress for Square Dancers and Sophia for Round Dancers (Chicagoland Round Dance Leaders' Society), Left Footed One-Step for Square Dancers and Sorrento for Round Dancers (R.D.-T.A. of So. Calif.); Twinkle Toes (Callers' Assn. of No. Calif.); Anniversary Song (Cleveland Round Dance Council, Ohio..

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May 17—Oregon Trail Jamboree  
Camp Whitycomb, Clackamas, Ore.  
May 21-22—Montana Stockgrowers Diamond  
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May 22—Square Dance Jamboree  
New Progress Fire Hall, Progress, Pa.  
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Veterans' Hall, Susanville, Calif.  
May 23—Dixie Squarenader Festival  
No. Hagerstown H.S. Gym, Hagerstown, Md.  
May 28-30—8th National Square Dance Conv.  
City Audit., Denver, Colo.  
May 30—E. Tenn. Fed. Quarterly Dance  
Fontana Village, N.C.  
May 30—Cow Counties Ann. Mem. Day Hoe-  
down, Mem. Audit., Riverside, Calif.  
May 30-31—Clar Aqua Nar  
Clearwater, Fla.  
June 11-13—Heart of America Festival  
Lake Park, Camdenton, Mo.  
June 12-14—Montana Fed. Annual Festival  
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June 13-14—Family Square Dance Week-End  
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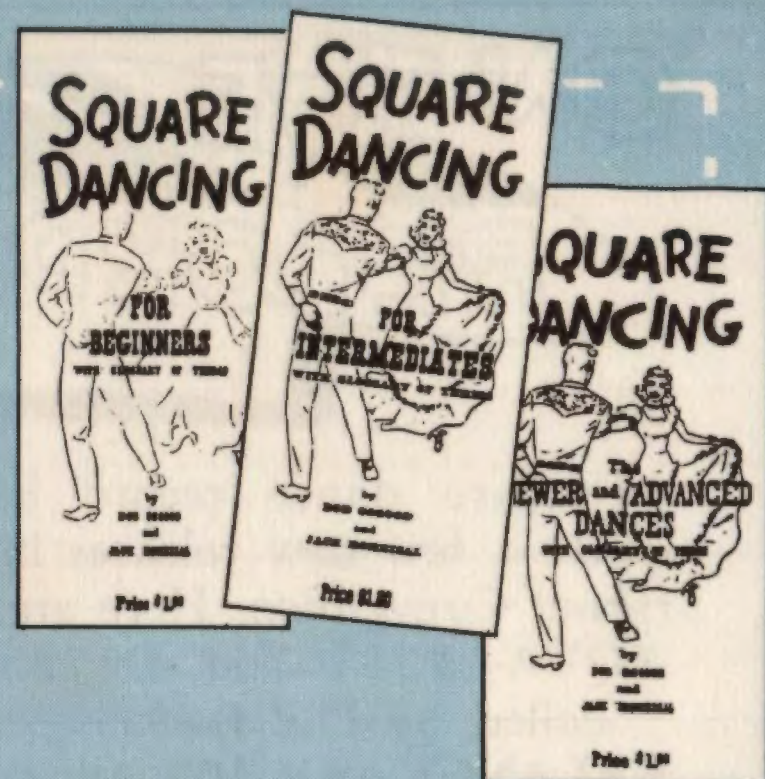
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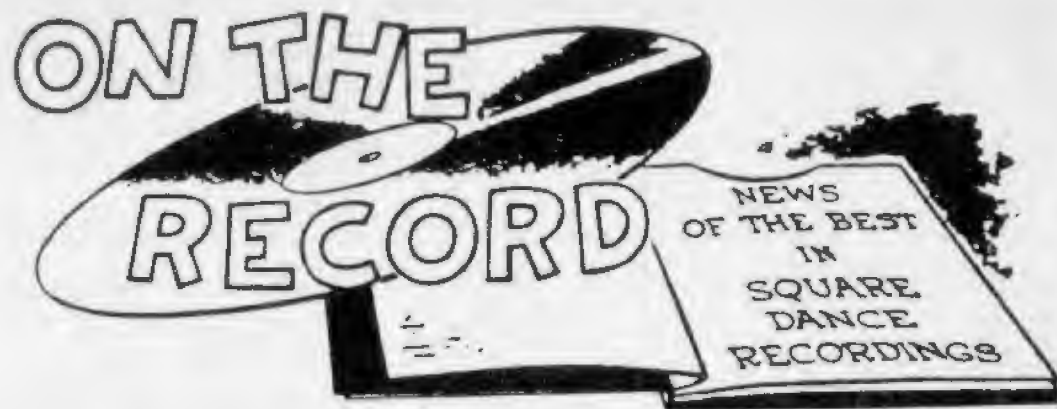
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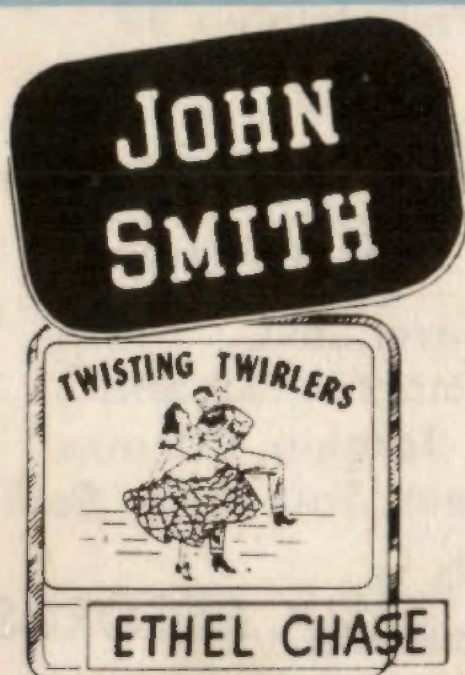
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